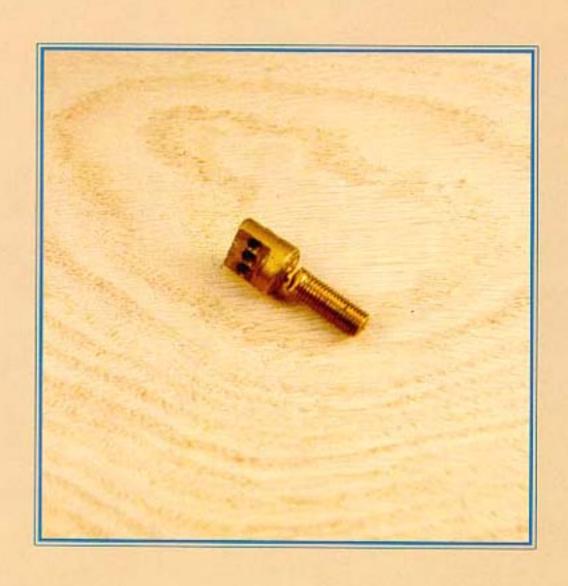
# PIANO TECHNICIANS OUT11 MARCH 1989



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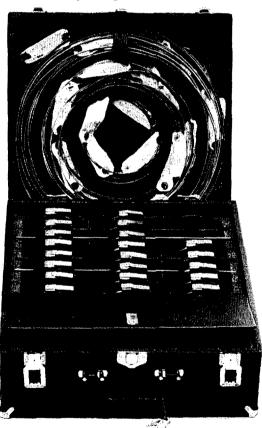


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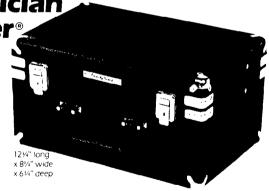
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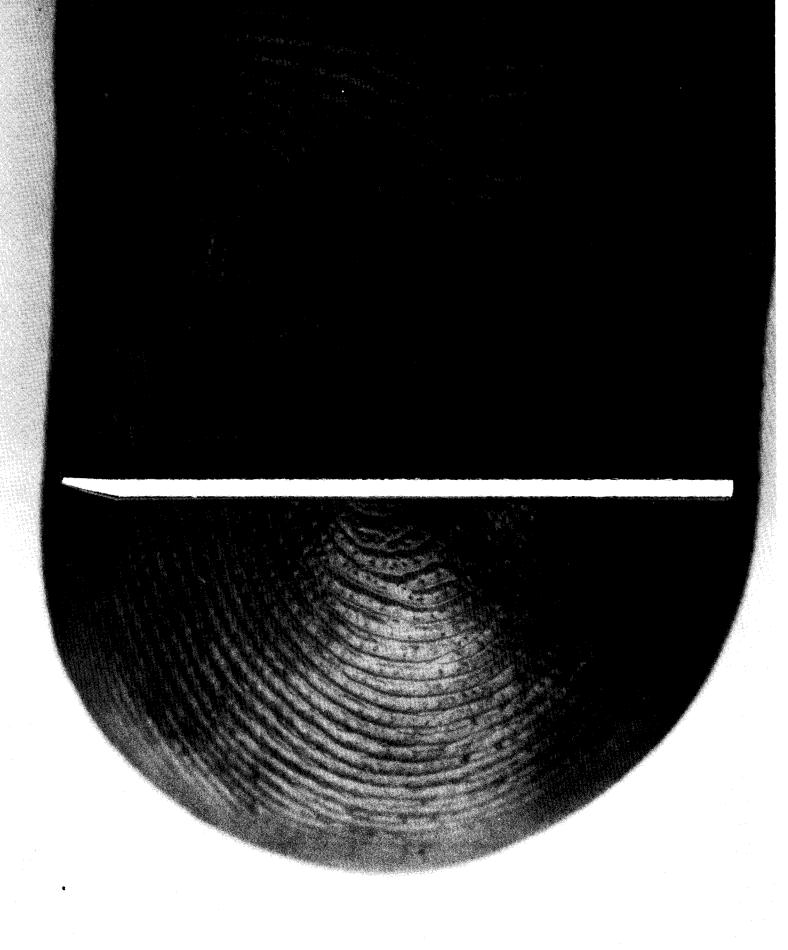
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#### President's Message

#### The Future Of Pianos

Keturning from this year's NAMM show in Anaheim has left me with a positive feeling about the piano industry. Most of the show consisted of electronic instruments with more and more electronic pianos and keyboards. (I use the term electronic piano to designate those keyboards that have touch sensitivity in the keys.) While this industry has been growing spectacularly, the piano industry has been through some major shifts. What sells, for the most part, are high quality grands. This was evidenced by the more obvious presence of the German piano manufacturers and the introduction of some pianos that hadn't been in the

American market before. Most piano manufacturers have been introducing improved models with the accent on upgrading their high quality pianos.

The piano industry has begun answering the electronic challenge by offering MIDI-compatible pianos. There were several booths offering player pianos that are MIDI compatible so you can play other keyboard instruments from the piano keyboard. What I can foresee MIDI compatibility doing for the piano is putting it back in popular music. Up to now, popular musicians have had to decide to go electronic or acoustic. By offering popular musicians a real piano with its preferred touch but letting them connect to other instruments, they will have the best of both worlds. When the piano is connected to an electronic keyboard that doesn't change pitch with the seasons it will make the need for tuning the piano more obvious.



Ronald L. Berry, RTT President

Because the piano still holds its value because of its long life, it is an investment rather than an expense. This is a strong selling point over the electronic keyboards which don't maintain their value. There is still a certain nostalgia about pianos and player pianos and these modern computerized versions may fill the need for player pianos.

While the inexpensive keyboards have basically replaced the spinet, they are getting keyboards into the hands of many more people than were buying spinets. Many of these keyboard players will buy pianos later.

This all leads back to NAMM's piano popularization program announced at our convention in St. Louis, which gave us all the responsibility to do what we can to encourage piano playing. People who play and enjoy it buy better pianos and have them serviced. The effect ripples through our whole industry. It also behooves us to become knowledgeable about MIDI and MIDI pianos. Piano technicians who learn the electronics will do a better job of servicing these instruments than electronic technicians who learn piano technology. Today's electronics generally have self-diagnosing programs which tell you what board to replace, so that part of the repair should be easier to learn.

While the piano industry has gone through some tough times and a major shift of markets, the overall forecast seems healthy as long as we keep up with the times and continue to keep quality our main goal.







#### From The Home Office

#### What Do We Do Here?

In last month's *Journal*, you read a number of articles about changes in the Guild's Home Office operations. Some of the changes may have seemed fairly drastic to the casual reader, so it might be appropriate at this point to talk a bit about what those changes mean.

What really has changed? Relatively little.

The Council of chapter delegates is still the organization's governing body. Therefore, the budget that was approved

by last summer's Council is still in effect, and the organization still operates under that budget, whatever the status of the Home Office. Similarly, the policies and procedures under which the organization operates are established by the Council, or by the Board members who are elected by Council delegates. The organization's Bylaws and Regulations remain in force until Council delegates decide to change them.

A common view of organizations like the Guild is that of a pyramid-shaped structure. In this view, individual members make up the base of the organization, with a smaller layer of representatives — Council delegates — above them, a still-smaller layer — Board members — above that, and so on to the peak, where a single individual or small group wields the real power in the organization

I submit that this somewhat paranoid point of view is exactly upside down. The day-to-day activities of the organization (as carried out by its employees) are directed by its board, which serves at the pleasure of the Council, who

There's no 'us' or 'them'— we're all in this together.

Larry Goldsmith Executive Director are elected by individual franchised members in chapter meetings. Therefore, a more accurate picture of the organization is that of an upside-down pyramid, in which each layer supports the next larger layer. Ideas, philosophies and principles start with individuals and filter down through the layers, rather than being dictated to members by the organization.

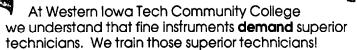
Given that structure, what is the Home Office and what do we do there? Simply, we carry out the policies of the or-

ganization. Since we spend our days working with various Guild activities, we do have insights and ideas that we share with the policy-making bodies where appropriate, but making policy is not our charge. Rather, our role is to implement procedures that carry out those policies.

Where the Guild is going, what it ought to be doing and even what it is are questions that each member must answer for himself or herself. Only through the give-and-take process of reaching a consensus can the organization move in any direction. When those decisions are made, we will carry them out to the best of our abilities.

My feeling is that there are many misconceptions about the Home Office operation. It certainly is not a large bureaucracy or some ivory tower where we make arbitrary decisions about the careers of people we've never met. Particularly now that the Guild is self-managed, there is no "us" or "them" — we're all in this together.

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#### FOLLOW THE OREGON TRAIL...

#### The 1989 Technical Institute

F or those of you who haven't been following these articles in the *Journal*, it is my pleasure to inform you that the Piano Technicians Guild is having its national convention in Portland, Oregon this year. It will be held from July 10 to July 14, 1989 at the Red Lion Inn—Lloyd Cen-

ter. We are encouraging you to continue your search for excellence, begun last year in St. Louis, by "Following the Oregon Trail" to Portland where a cornucopia of interesting educational classes await you.

The institute will feature classes on nearly every subject concerning piano service. There will be over 130 hour-and-a-half class periods. Tutoring has become a very popular feature of recent institutes and has grown tremendously in the past few years. We are expanding its scope and number of periods again this year. If you have any thoughts about wanting to participate in a tutoring session, by all means, apply early. You will receive a registration form from the home office soon. It will contain a tutoring registration section. Fill it out and follow the instructions about sending it in. If you have questions, or would like to be tutored by a particular instructor, phone the tutoring supervisor, Raye McCall, at (714) 622-8826 and talk it over with him.

What's new this year? In last month's article I mentioned the class that will introduce the new vertical piano action developed by Darrell Fandrich and Chris Trivelas, but there are a number of new classes and some new instructors that will be presented.

In 1982, Wendell Eaton scheduled a class at his institute in Washington, D.C. called the Alexander Technique. Having no idea what this was all about, I looked in on the class. I found that the room was packed with nearly one hundred tuners who experienced pain or discomfort in the body movements connected with piano work. The class was taught by a tiny little woman who seated volunteers at a piano and lectured on ways to change their physical movements to relieve pain. She was amazing. I have been looking since then to find an instructor to teach this class again. This year, we will have Fred Bath, an RTT from Baltimore who is trained in Alexander Technique, to teach classes for us. Alexander Technique is named after F.M. Alexander, an Australian actor who experienced severe vocal strain while speaking on stage. He discovered through observation and experimentation, that by changing the way he used his whole body he could eliminate what he thought was an isolated vocal problem. Alexander Tech-

Ben McKlveen 1989 Institute Director nique is taught by a combination of verbal and hands-on instruction in which people can learn the difference between enhancing or interfering with their natural ease of motion.

Some other new instructors will be on the scene.

Gary Neie, from Pineville, Louisiana will teach a class called "Hospital for Hopeless Pianos"—repairs on old upright pianos, covering problems that a lot of us encounter in our daily business.

**Doug Neal**, head of the Piano Tech Department at Western Iowa Tech University, will teach vertical regulation—a brand new class.

**Steve Davis,** a bright young technician from Portland, will present his class on "Concert Preparation."

Joe Garrett, also from Portland, will take you back in history for a look at antique pianos and will have some excellent examples on hand to show you.

Owen Jorgensen, head of the Piano Technology Department at Michigan State University, author of the book, *Tuning the Historical Temperaments by Ear*, will teach classes on historical temperaments, how they developed, how they were used, and how to tune them.

Rounding out this year's "what's new?" list will be three classes presented by already established teachers. Webb Phillips is offering a new class on pinblocks and pinblock drilling featuring comparisons and specifications for drilling most of the pinblock material on the market today. Joel and Priscilla Rappaport have put together a new class on basic piano stringing procedures. To conclude this month's report about the 1989 Institute, I call your attention to a Rebuilder's Forum chaired by past President Ken Kadwell. This will be a true forum where rebuilders get together and talk about common problems in the rebuilding trade.

One more exciting development is that the College and University Technicians are blossoming out this year. They are featuring a full day of forum, off site. They will be hosted by the technicians of Portland State University. Chairman of this event is **Tom McNeil**.

Details will be announced in later articles.

This is not all that we have for you this year in Portland. Next month, I will have much more to tell you. In the meantime, start making your plans. The continuing quest for excellence moves to Portland July 10 to 14, 1989. "Follow the Oregon Trail!" 

■

#### ...To Excellence!

#### Portland — There's Plenty To See And Do!

H ere is some more information about Portland intended to entice you to come to Oregon this summer. Less than two miles to the west of the Willamette River, up toward the West Hills, is Washington Park, the home of the Washington Park Zoo, the World For-

estry Center, Oregon Museum of Science and Industry (OMSI for short), the Japanese Gardens and the International Rose Test Gardens. Washington Park Zoo has gained worldwide fame for having the largest, most prolific herd of captive Asian elephants. The zoo specializes in breeding rare and endangered species. Also, during the summer, for the price of admission to the zoo, one can enjoy a jazz concert one night of the week.

OMSI ranks among the top science museums in the United States. The major exhibits include many viewer-

operated devices demonstrating numerous scientific principles. The World Forestry Center is an attractive three-building complex wood across from the zoo; it presents a variety of intriguing exhibits relating to one of Oregon's most important industries.

The Japanese Gardens display five traditional forms the Flat Garden, the

Sand and Stone Garden, the Natural Garden, the Tea Garden, and the Strolling Pond Garden. The International Rose Test Gardens is the oldest continuously operating garden in the country. At four and a half acres, with 400 varieties of roses planted on three terraces, it is also one of the largest. From the Amphitheater next to the Rose Gardens, one can look out over the City of Portland to Mt. Hood, a nearly 12,000 foot high volcanic peak that dominates the

Taylor Mackinnon Portland Chapter Liaison eastern horizon. Seventy-five miles to the northeast is Mt. St. Helens, noted for its explosion eight years ago.

Washington Park merges into Forest Park which is a major part of the largest urban wilderness within an American city. It features

4,700 acres of natural terrain, 30 miles of hiking trails, and hundreds of wildlife species, ponds, and lakes. It is linked by trails to MaCleary Park, Hoyt Arboretum, Pittock Wildlife Sanctuary, Audubon House and the Collins Sanctuary. Maps and guides are available.

Quite close to Washington Park is the Pittock Mansion. Henry Pittock, who rose from "printer's devil" to prominent Portland newspaper publisher, built this extravagant home in 1914. The opulent French Renaissance-style mansion overlooks mountains, rivers, and the city.

Recalling the grandeur of a bygone era, fine craftsmanship is reflected in the plasterwork, cut and polished marble, bronze and wood work found throughout the mansion. The furnishings are either the original or similar to the original pieces.

I realize this may sound like a travelog, but I assure you that what you see in the Portland

Portland's Pittock Mansion

Portland in July!

area will far surpass any words I could possibly put down here.

Next month I'll outline what the Portland Chapter is going to make available to you on Tuesday evening of the

Convention, and I want to share with you the Cascade

Mountain Range and the Oregon Coast. In the meantime,

get ready for a carousel ride to the City of Roses. Come to

#### **INDUSTRY NEWS**

#### Sauter Enters American Market

Sauter Piano will commit 10 percent of the German Company's annual production to the American market. The decision was announced by Karl Schulze, president of C. Bechstein, Berlin; Carl Sauter, owner of Sauter Piano; and Russell Kassman, managing director of Bechstein America at the recent NAMM Show in Anaheim, CA. This will mean approximately 300 instruments from the complete line of Sauter Pianos will be available to American piano dealers and music lovers.

Sauter said that recent industrial expansion has allowed his company to ship upright and grands under the auspices of C. Bechstein America, through which the pianos will be distributed. The 20-year friendship of Karl Schulze and Carl Sauter has made this association between C. Bechstein and Sauter Piano possible.

#### Yamaha Expands Facilities

Yamaha Corporation of America recently announced the opening of an expanded training facility at its head-quarters in Buena, CA. The new center, which contains a product training room, a lecture room, and a lounge, will be used by the three professional products divisions.

The expanded facilities add over 3,000 square feet to the already existing training rooms consisting of two semi-





nar rooms: one for up to 100 and another for up to 30 persons. In addition, the Electronic Service Division and Piano Service have classroom and individual rooms for their programs.

Piano Service has had its Little Red Schoolhouse program since 1971. This five-day program is for piano technicians. Only classes of five to 10 can be reasonably accommodated at one time because of the attention given each student. The format is a series of lectures, each followed by practice in private, with as much person-to-person attention as practical. Each student is provided with a piano for practice. To date there have been 95 sessions averaging six sessions per year with more than 600 graduates. Over 130 applicants are awaiting an opportunity to attend.

Two additional Piano Service technical training programs have just begun. One is the Concert and Artist Program Concert Service Training and the other is the Disklavier™/MIDI Grand Service Training.

The Concert and Artist Program is for senior piano technicians invited from various markets. This is an intensive 3 1/2 day session for three technicians at a time.

The Disklavier/MIDI Grand Program is designed for technicians working with authorized dealers of the two pianos. The three-day session will be made up of only six technicians working in groups of two.

#### Kimball Promotes James Birk

James A. Birk has been named executive vice president of Keyboard Products Division, Kimball International, Inc.

In his new position, Birk will supervise the Kimball Piano Manufacturing Division while retaining responsibility for the sales and marketing functions. In this capacity he oversees the piano facility in French Lick, Indiana as well as the new KIMCO facility in Mexico.

Birk started at Kimball in 1973 as director of education, Piano & Organ Division. Among the other positions he has held are eastern divisional sales manager for Pianos & Organs and national

sales manager, Bosendorfer and Kimball Grand Pianos. In 1982, Birk was named executive vice president, sales and marketing, Kimball Piano & Organ Division, renamed Keyboard Products Division in September 1988. ■

#### Dampp-Chaser Distributes "Field Experts" booklet

Dampp-Chaser Electronics Corporation has started to distribute to its several hundred "Field Expert" Piano Technicians (defined as those who have installed at least 25 Dampp-Chaser Piano Life Saver® Humidity Control Systems) a booklet containing schematics, mostly furnished by the piano manufacturers of the structure of the posts or beams under a number of models of grand pianos. The sketches, mostly drawn to scale, are intended to help the technicians in selecting the best location and selection of components to be used in installing Dampp-Chaser Humidity Stabilizing Systems in grand pianos.

The current book contains grand piano models made by Baldwin, Kawai, Kimball, Knabe and Steinway. According to Steve Smith, president, Dampp-Chaser hopes to expand the list of manufacturers and models based on sketches sent in by the "Field Experts" and to increase the book's usefulness by ultimately recommending the best location for Dampp-Chaser equipment in each piano model and under a variety of humidity conditions.

Response to the book at the NAMM West Show in Anaheim last month was enthusiastic, said Smith. Piano technicians who qualify as "Field Experts" and who have not received a copy of the Grand Schematic booklet are urged by Smith to call Dampp-Chaser's toll free number (1-800-438-1524) and request a copy free, and to be added to Dampp-Chaser's "Field Expert" list to receive future updates of the book and other informative and educational material about humidity, the need to stabilize it in pianos and how best to get the job done.

The idea for the book came from Colette Collier, RTT, from Silver Spring, MD. ■

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#### **NAMM Update**

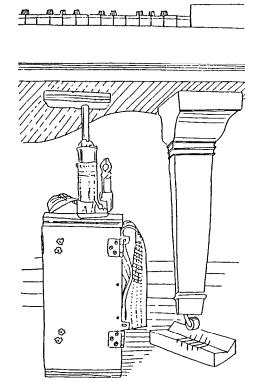
#### Susan Graham Technical Editor

My portion of the *Journal* this month will be coverage of the recent NAMM show in Anaheim. To keep in the spirit of a technical journal, however, here is a selection of tips and comments from the mail.

The first, submitted by Ross W. Anderson of Monroe, CT, is a safety tip relating to the article on grand leg removal and repair:

The hydraulic jack is certainly sturdy enough to support the piano in the vertical

Figure 1



direction, but it is not very stable in the horizontal direction. If the piano is on a hard surface, and the casters are able to roll, a slight jar or push of the piano could cause the jack to topple.

It is suggested, therefore, the other legs be immobilized while the jack is in place. One simple but effective method is to place wide angle "V" Blocks under the casters to prevent them from rolling. Two 15-degree cuts on a  $2 \times 4$ , making a 150-degree included angle should work just fine. Cut them to length about 8" long to provide sufficient floor friction.

With the jack, put the "V" Blocks under the other two legs, before lifting the piano near the leg to be worked on.

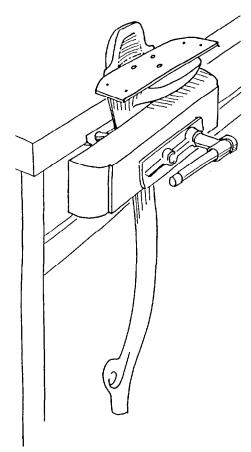
The second suggestion also relates to leg repair. It describes a plate which can be made of 1/4" thick carbon steel and used to stabilize a Louis or French Provincial leg; something similar could be devised for other applications. The plate is drilled for a #20 wood screw: the three middle holes, which hold screws into the leg, are countersunk from above. The four outer holes are countersunk from below so screws can be inserted through the plate into the rim. (fig. 2) Thanks to Peter J. Funk of Teaneck, New Jersey for submitting this idea.

An item which I've always ignored as being more trouble than it's worth is the felt string cover for grand pianos. Then I noticed that these received favorable mention from my colleagues and I came across several pianos which had the string covers installed and were noticeably clean and rust free. To top it off, I received the following from a fellow

member:

One subject I have not seen covered in the Journal is the felt material string cover. I have had one on my 1927 Steinway A for years now and the strings are still shiny and rust-free. I believe it also makes for a more stable tuning. (I also have a 25 watt Dampp-

Figure 2



Drawings by Valerie Winemiller

chaser and humidistat). Here in southern California the problem is excess dampness, especially near the ocean. So the combination of string cover, Dampp-chaser and humidistat works very well. We don't need the humidifier except in dry desert areas like Mojave or Palm Springs.

The upright is nicely boxed in so the heated, dry air is contained. But in grands there is that open space—the string cover takes care of this and contains the warmer, drier air. It both provides a more stable atmosphere and prevents accumulation of dust and dirt on soundboard, tuning pins, etc.

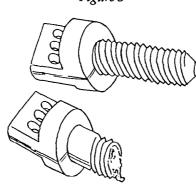
The top of the the piano, completely closed, is your pattern. Felt material from most yard-goods stores comes 2 yards wide so just lay a piece approximately 2 yards long on top of the piano and make chalk marks around the edge (and cut).

Robert L. Janes, Santa Ana, CA

The final item is more information from Isaac Sadigursky, this time regarding agraffes. Isaac and Kermit Williams of Santa Barbara have put their heads together and formed a theory about the cause of broken agraffes in older Steinways. The problem, Isaac writes, occurs in grands in the serial number range 230,000 - 265,000. They have observed that the broken ones they remove are not threaded completely to the top of the shank (note difference between broken and and intact samples in fig. 3). This would mean that in installation, the worker had to force the part, essentially jamming it in place and stressing the brass. Isaac's letter was accompanied by several examples of this, including some treble agraffes in which the portion which is drilled for the strings is noticeably bent. He also supplied the model for our cover this month, which comes from an A, #242800. As you can see, the head of the agraffe has separated from the shank; it was not yet broken, but was the cause of several callbacks due to unisons going out of tune.

As Isaac so eloquently remarks, "The painful experience happens when those grands go through the process of restoration and restringing. Maybe a few break in the shop and get replaced and a few years later the old original agraffes start to break and jump like popcorn. This leaves the technician with a dilemma whether to back up his promises and take the piano back into the shop

Figure 3



and restring the bass and tenor sections after replacing all the agraffes, or go through court being called a defendant. (Who needs it!)"

Who needs it, indeed. Many of us who restring routinely replace all agraffes to obtain a clean-edged, round hole at the termination point. However, those of us using a counterbore or an end mill to remove material from the underside of the head had better beware that we don't recreate the same problem by exposing a relatively large portion of unthreaded shank and then forcing it into the threads in the plate. Carefully reaming the top 1/16" of the hole (by hand, with the appropriate size drill bit) will permit continued use of the end mill style of agraffe installation. Once again, we are all in Isaac Sadigursky and Kermit Williams' debt—and I would be interested to hear any more thoughts on the subject. This should not be taken as a particular indictment of Steinway, incidentally—all manufacturers (not to mention every one of us) are capable of creating problems which may not surface for many years. And that's why the world needs service technicians.

And, speaking of technicians, did you catch the back cover of the January / February Fine Woodworking? It features two Steinway grands: one, the 500,000 commemorative, designed and executed by Wendell Castle, and the other a 1928 L grand with a beautifully re-veneered case by Seattle furnituremaker Emmett Day. Two rather stunning examples of the woodworkers' art, but alas! no credit given to Ed McMorrow and Dean Tatham, who rebuilt the older piano. Our fate as unseen artist haunts us still.

This is an update NAMM show report. Rather than extensive coverage of every product at the show, it concentrates on changes: new models, changes in old ones and, in general, the "what's new" in our end of the music industry as represented this January in Anaheim.

Once again, acoustic piano displays were mainly quartered in the ballroom of the Hilton across the street from the convention center. Although this is an advantage when listening to a piano, the isolation does seem to subdue the energy level. The contrast with the frenetic activity among the drum machines and synthesizer software emphasizes the slightly anachronistic nature of the acoustic piano in today's market. Another subduing fact is that there is no question that sales are down. Rather than panic over the death of the industry, however, it is instructive to observe the changes taking place as markets are targeted and the product is tailored to suit them.

As remarked in previous reports, one noticeable shift is away from the spinet toward larger verticals and grands. Kimball has discontinued production of spinets under the Kimball name, and has expanded the Viennese Classic line of grands to include a 5'2" model. Like the 5'8", 6'7" and 9' grands in this series, it has a solid spruce soundboard and a Herrburger Brooks Schwander action. This model has a triple bridge (solid stock with a laminated cap and relief holes in the bass bridge), and a noticeably smooth bass/treble break. The company continues to make a 5'2" grand with a laminated board as well.

Rumors of the death of the Sohmer company are untrue. They have shut down the plant in Ivoryton, Connecticut, and moved to a newly-built facility in western Pennsylvania. The Sohmer 45" verticals on display were products of the new plant, and showed the same quality of American style design and casework. This company also makes the Mason & Hamlin line: the redesigned 5'7" A has an improved bass break, better overall bass tone and a cleaner treble (and is rumored to be easier to tune than its predecessor).

The Bechstein America Corporation, headquartered in San Francisco, is now importing the Sauter line. This is another long-established German piano manufacturer new to the American market with both grands and verticals. The R2 series in the larger of the verticals features a "double escapement" action: it has an auxiliary jack spring which

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contacts the jack stop rail and assists to return the jack without it being necessary to completely release the key. Prices on the verticals range roughly from \$5200 -\$10,000. The pianos had a lot of sound: an "edgy" attack and good ring time. By contrast the Bechsteins were almost subdued, demonstrating a refined tone along with the quality of work we expect from this company.

Schimmel has devoted a lot of time to changes in its 6'9" grand. It is now 6'10"; the rim is more substantial, the post assembly is changed and the design includes a treble "post bar" (similar to the bell found in larger Steinways) to adjust tension between the rim, board and plate. The ribbing pattern has been changed and the ribs are positioned on the soundboard by hand. Action geometry has been altered (keys are from Kluge and the remainder is manufactured by Renner). The wippen has a butterfly spring with a new stainless steel/plastic capped adjusting screw.

After attempting to do so for the past several shows, I finally had a chance to talk with Bill Marciano, the technician for the current Weber company (a division of Samsung). The pianos are made by Young Chang: the line includes both Young Chang designs and some distinct Weber products. Among these are a new 48" vertical, designed for this company by Ibach, and a rather nice 7' grand (the largest made under this name) which has a particularly pleasing midrange and a good solid piano feel to the action.

Kawai has redesigned their concert grand. The bridge is now vertically laminated with a solid cap and has been relocated on the soundboard. Keytops are ivory and the touchweight is lighter; the plate has been redesigned to accomodate scale changes and has a very modern appearance with elliptical "tone holes" (not, I am assured, simply a Super Bowl special). This company is also making a new 6'5" R-l grand, which is the production equivalent of the RXA (which is handmade on the concert grand assembly line). They are producing some pianos in North Carolina, including several new American case style consoles. Also of note is the inclusion of a reproducing acoustic grand among this company's vast line of electronic keyboards: the system used is from the same designer as the Boesendorfer SE system.

The Sojin/Dae Woo International

Corporation continues to make changes both in product and service. They have a number of new models in their grand and vertical lines, many featuring design improvements from Ibach. The pianos now have a service bond-type warranty, which makes payments directly to technicians.

Performance Pianos of Houston continues to import Zimmermann and August Foersters, although they have discontinued supplying Schiedmeyer and Diapason due to problems of availability from the manufacturer (Kawai).

The Schumann name covers two lines. One is made by Samick, and includes grands from 5'1" to 6'10", and verticals in 46-, 48- and 52-inch sizes. They also have American style consoles and a 4'6" grand made for them by Kimball.

Technican Todd Lyall reports a lot of interest in the Fazer line of basic utility studio size pianos. The instrument now uses the Langer BP action with the auxiliary jack spring. Notable was a school case design with substantial handles on the side, truly functional casters and a large fold-out music stand which has staff lines and doubles as a music notation "blackboard".

As anticipated, Yamaha has come out with the disklavier system in their grands. In contrast with the midi-controller grand featured in last January 's report, these models will also play back through the piano (and have the midi feature, as does the vertical Disklavier).

The Samick company is expanding production in their City of Industry (California) operation, where they are currently getting strung backs from Korea and assembling American style studio pianos. Longtime Wurlitzer cabinet designer Kenneth Bentson has joined the company to assist with their expansion into different case styles and finishes. The new technical service coordinator, Steve Pedrini, points out that Samick is the first Korean company to receive the Japanese Industrial Standards award for its action manufacturing. The company produced over 150,000 units this year, the largest volume in the world. They have also expanded into digital sampler electronics.

Speaking of electronics, a rather intriguing product comes from Olmsted Musical Instruments Incorporated, Lake City, Michigan. Their analog tone

generator (which can be retrofitted to be midi compatible) is not only available in scaled-down vertical and grand piano cases (the "grand" weighs in at under 200 lbs.) but the electronic unit is available separately and is sized to fit into a conventional grand piano keybed. The company is aiming for the condo-andretirement unit dweller who may need the smaller size, volume control and portability of an electronic instrument but still wants the furniture and look of an acoustic piano. The retrofit keyboard for a non-rebuildworthy grand is an intriguing idea.

Seiler is reporting increased name recognition and dealer interest in their German-made instruments which have a characteristic polished, bright sound. They have made minor scale changes in the 5'10" grand to improve the bass.

Petrof also reported being very busy. The company has purchased and/or leased new equipment from Kawai, including a rim press and finishing equipment. They have improved packaging and shipping to stabilize the instruments so they arrive from Czechoslovakia in better regulation and tune.

The Wurlitzer booth was probably the most cheerful at the show, with an extremely pleasing display and a generally upbeat attitude. They have a newly designed 45" studio. In the verticals, they are now making two lines: the Wurlitzer name, which has a full lifetime warranty on parts and a 10-year warranty on labor, and the Rudolf Wurlizter line, which has the full lifetime warranty on parts. They have a 6'1",5'2", and 4'11" grand made by Young Chang: there will soon be a 7' grand as well. The company is owned by Baldwin and seems to be benefitting from the association. The Chickering line is being discontinued, at least for the time being

Young Chang reports some changes. One is that Ed Whitting is leaving the position of technical services manager: family considerations make it necessary for him to reduce his travel time, so he will be returning to private service work. He will be succeeded by Alan Vincent. The display (recipient of this year's highly informal mostat-show award) included the new E108 vertical. This piano uses a full perimeter plate but also has spruce backposts. While it has been fairly well established that the

presence or absence of backposts is not a factor in tuning stability, the company feels that the quality of sound is improved with the addition of posts. Even more interesting was the new 6'5" grand. This is a Lou Herwig design, featuring ribbing almost too complicated to describe: the ribs are thicker at the bass side and relieved with a sawcut so that only about 1/4" is notched into the liner. They thin toward the treble and are not notched into the liner on that side. There is a harmonic trap connecting several ribs on the bass side. The piano has a continuous bridge, a "tone collector" (the bell-like attachment forming a connection between the plate and the rim which allows for some adjustment of the shape and flex of the soundboard) in the treble corner and a plate suspension system similar to the Baldwin grand. The plate suspension employs an ingenious bolt-within-a-bolt, with a large hex head bolt threaded up through the rim, and a smaller bolt which threads down into the center of the lower bolt. This holds the plate in suspension rather than resting directly on the soundboard or on dowels, shelves, etc. There is also refined shaping of the soundboard, which thins and then thickens again near the rim (for flexibility).

Baldwin is sitting comfortably in its position as one of the stalwarts of the industry. They report no changes in their popular vertical line. They are offering an "options" program of custom finishes on grands: this year's display included a 226 grand in a high polish cherry with ebony detailing. They are still doing lacquer finishes but are producing some polyurethane. The DH Baldwin, built by Yamaha, is being discontinued but the Howard (by Samick) is still in production. One surprise has been the continuing popularity of the conventional roll-operated player line. Baldwin is hanging tough, keeping their display in the main convention center amidst the purple hair and pandemonium, and the pianos show their typical punchy sound well, particularly the larger grands.

As is their custom, Steinway did not have a display booth but occupied a suite at a neighboring hotel. They are one of the companies which offer seminars for dealers—educational opportunities beyond the display of products. An interesting presentation on the re-

sponsiblities and benefits of maintaining concert instruments was given by Richard Probst, head of the Concert and Artist department, along with Peter Goodrich and Ron Elliott, director of the C & A department in Los Angeles. As most of us know, Steinway owns many of its pianos in current use on the concert circuit; what we may not know is that each piano now goes out with a report card for the artist to mail directly to the New York C & A department. These pianos are on the circuit from six to 12 years, after which time they are retired, since Steinway prefers that the concert stock be representative of the most current product. Aimed mainly at dealers who house the Steinway artist rental pianos, the talk emphasized the necessity of keeping these instruments "showworthy" at all times: set up on their legs, kept under some sort of climate control, and tuned and serviced regularly by a qualified and trusted technician (whenever possible, by only one technician who is given sole charge and responsibility for that instrument). Richard Probst suggested that the dealers look for tuners who pound, who tune by ear

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(a bias which could be argued), who do the full range of service, and who refrain from "prima donna" behavior, displaying instead an ability to work with artists at a time when they are "extremely vulnerable before the public." The description of these attributes was followed by reminder that dealers must expect to pay such a person adequately (greeted with a thoughtful silence and several minutes of war stories regarding unsatisfactory technicians). Mr. Probst pointed out rather clearly, however, that the wellprepared, well-played Steinway concert grand is possibly the best advertising available, and that in comparison with the cost of traditional advertising, the expense of maintaining a piano is far less and far more effective.

It was gratifying to hear supportive remarks about the necessity (and necessary expense) of good technical work and to observe the reaction from the dealers in the room. It was also refreshingly honest: good concert grands are good advertising, and good advertising sells more pianos and makes more money. Encouraging dealers to view the cost of proper figures cannot help but



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Another presentation designed to benefit us all was given for the NAMM audience by Don Dillon and Robert Dove of Piano Manufacturers Association International (PMAI) and Brenda Dillon of the National Piano Foundation (NPF). This was the first of a series of three videos focusing on the beginning adult piano student. These videos are aimed at encouraging teachers to seek out such students, helping them to select materials and deal with the particular needs of adults, and encouraging the students themselves to pursue their studies.

For a technician, some of the smaller displays are often the most interesting and useful. For instance, Roger Nichols of Van Nuys, CA, has developed a very nice version of the fallboard clamp-style lock. It is lightweight, made of injection-molded plastic (virtually unbreakable) with a keyed lock built in and comes in an unobtrusive black matte finish. Advertisements will soon appear in the *Journal*: the address is P.O. Box 365, Van Nuys, CA 91408.

Camilleri Pianoworks Ltd., 121 W. 19th Street, New York, New York 10011 is now an agent for Renner in the United States. Their display included felt, cloth and leather samples, tools and catalogs.

It's always a pleasure to talk with the crew from Posey, Inc., soundboard manufacturers in Hoquiam, Washington. Frank Johnson, president, reports that business is brisk: even in February, a traditionally slow month, they are filling orders for 1700 vertical boards and 500 grands. They are seeing a demand for a higher quality board, and less interest in the laminated products. Plans are in the works for a PTG tour in connection with the international convention in Portland this summer.

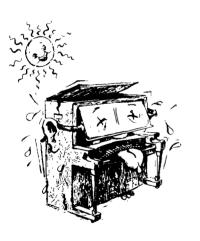
It's encouraging to see the increased number of technicians who attend the show. These are not just the locals, whose herculean efforts we have to thank for any semblance of intonation on the floor. There are also the folks from out of town, like Tom and Dawn Lowell, checking new products and talking to manufacturers, and Larry Fine, preparing to do another round of re-

search for a second edition of his book. The presence of informed and interested technicians is noticed and appreciated by the manufacturers, and does much to promote the unity we need to preserve our mutual friend, that beast, the piano.

Finally, I leave you with a quote from "The Music of This Sphere", an essay contained in *The Lives of a Cell* by Lewis Thomas. He writes: "Given any new technology for transmitting information, we seem bound to use if for great quantities of small talk. We are only saved by music from being overwhelmed by nonsense."

Send comments, questions or ideas to Susan Graham, Technical Editor, 2967 Madeline. Oakland, CA 94602.





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#### TUNING UP

#### A Concert Pianist's Point of View

#### Rick Baldassin Tuning Editor

n January, 1989, Andre-Michel Schub performed in Salt Lake City. After his performance, I asked him if he would be interested in being interviewed for the Piano Technicians Journal. To my delight, he enthusiastically accepted.

Andre-Michel Schub has been praised around the world for being "timeless, perfect, imaginative, incisive, authoritative, passionate, spontaneous, dazzling, brilliant, and sensitive." He has continued to build the solid reputation he acquired as Grand Prize winner of the Van Cliburn International Competition in 1981, as recipient of the prestigious Avery Fisher Recital Award in 1977, and as First Prize Winner of the 1974 Naumberg International Piano Competition.

Mr. Schub's distinguished career includes performances with the world's leading orchestras. He has also toured extensively through Europe, Japan, and Australia.

In the last three years, I have had the privilege of working for Andre-Michel Schub on three different occasions. He is a truly talented artist, and a wonderful person. I am sure each of you has seen his picture. Among other places, it appears on the cover of the American Piano Supply Catalog.

The following is excerpted from an interview which took place in January, 1989 in Salt Lake City, UT.

Rick Baldassin: I would like to begin by asking if there is anything which you would like to say to this group of piano technicians?

Andre-Michel Schub: I think the main thing that I am aware of, and that most pianists are aware of, is first of all how dependent we are on the piano

technician. Even more important than the intrinsic instrument is who has been working on it, and how regularly. Also, I believe that it is as hard to make a piano sound optimally and have the action play optimally as it is to play it. That is something that the public has no idea about, but professionals know it. I think that if technicians realized that if they save a concert, it is greatly appreciated, it might help their morale. Some pianists do some of their own work, but I think you can not really do that, because it is a full-time thing, as is piano playing. The best that you can do is have an awareness of what you want, be able to verbalize it, and perhaps to a certain extent know the mechanics of what is involved, and what is possible in however short amount of time there is. I think you should be aware of at least that much. I hope most of my colleagues are. I do not know; you see more of that than I do.

RB: What sort of qualities or characteristics do you like or most appreciate in a piano technician?

AS: Actually, one of the very important things is how much differently a piano sounds when tuned as opposed to when it is not. It just has a different

Even more important than the intrinsic instrument is who has been working on it, and how regularly.

sparkle. Another obvious answer is that the piano is tuned so that it holds its tune for the concert. More than that, it is an ability to communicate and work together within the short amount of time we both have before the concert. I guess a certain amount of flexibility, and also understanding that the pianist is going to take the heat from the critics, is also important. However the piano sounds, it is the pianist's fault, so in a sense, I take the blame. But the credit or the blame should really be shared, although the public does not realize that. So if you feel that a pianist is particularly upset, uptight, or whatever, it is because they are the ones...

*RB*: They are the ones the public pays to hear.

AS: Yes, however, we are totally at the mercy of the level of maintenance of the piano.

RB:When you come to play a concert, what sort of dialogue or procedure do you like to see with the piano technician, or with the piano technician and, say, the management?

AS: The ideal would be to get there, play a little bit, then be able to talk with the technician about the piano. In most cases, not that much dialogue is necessary. The technician is aware of the piano's condition. If it is a problem piano, then, of course, they should be aware of that, and if it is a good piano, they have worked on it for different people and know how it feels. Also, based on the type of program being played, there should be a basic initial anticipation of the artist's needs. I guess you would say, "This is probably what this person will want." If that happens, then most likely everything will be satisfactory. Mostly it

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is an open-mindedness. Too often, for whatever bureaucratic or inept reason, this cannot be done. Yet as witnessed last night, it can be done, and it can be done in a very short amount of time. And the results are truly incredible. Of course, in a day you are not going to salvage a hopeless piano. On the other hand, it could be the difference between it sounding and feeling unbearable to an instrument you can work with. So I guess it is mostly an original awareness of the instrument, of the repertoire being performed, and a certain open-mindedness, on both sides.

RB: In general, what kind of service do you feel you get from piano technicians throughout the country?

AS: Oh, it varies incredibly. It is just like asking, "What kind of pianos do you see?" Mostly, that is a reflection of the piano technician, because as you know, the pianos as they leave the factory are no in no way ready—concert ready. Far, far from it. So whether the kind of piano that you play on throughout the country is really nice, or just horrible, depends on who is working there. As I have said earlier, the problem is that it is a hard and complex job to make a piano sound its best, and few people can really do it. So those who can are most appreciated.

RB: For the various types of performance—concerto, solo recital, or chambermusic—what sort of differences do you need, so that the piano technician can anticipate what the performance needs will be as you mentioned earlier?

AS: The first question is the size of the hall and what kind of sound it hasvery bright or dead. In a sense, I could give you a very general answer that the more variety of color you could get out of the piano, no matter what you are playing, the better off you are. It is better to have more to work with and not need to push, in any repertoire. However, if you are playing a big "Russian" concerto or Romantic concerto, you need to make a lot of noise. If it is not a bigsounding piano, you are in big trouble to begin with. And basically, that is the answer for a big concerto piano—a lot of sound. The idea is that in a way you overwhelm the orchestra. For playing

Mozart, I like a piano that has a big sparkling sound that I can play with and then do subtle things and not ever have to force. With chamber music, string reaction, brass players and all, you do not need the same kind of volume. Most likely, the hall will be smaller, and so perhaps a slight amount of the edge could be taken off the sound. Just voice it down that little bit, not irreversibly, but just that little bit. This type of sound might work better than the kind of sound you would need for a Bartok, Prokofiev, or Rachmaninoff Concerto, where anything voiced down is bad. You want big, big sound. In a large hall, what may sound hard under the ear, will not sound hard in the big hall if it is a good piano. So think more in terms of the hall—not what you hear under your ear, but what it sounds like in the acoustics of the hall.

*RB*: Anything special for a recital, where everything is so exposed, and you would have a wide variety of pieces?

AS: In terms of variety, you need the biggest color differences. However, the other element is the regulation. Too often you encounter a piano that takes too much pressure to put the notes down and does not have much sound. That is a very hard situation.

*RB*: You lose on both ends.

AS: Yes, and that can be eliminated, certainly. It would be helpful if more technicians were to realize that there is a certain norm of how the action of the piano should feel, and that it can be worked with. The other problem that you encounter is that the repetition is uneven, and notes stick out—regulation problems. It is like a car that is not tuned up properly, so it sputters. You encounter that kind of thing very often. There are some pianists that make very specific demands in that way, but as far as I am concerned, it is a matter of the action functioning within certain parameters of lightness and evenness.

*RB*: So you feel that if all of the pianos you came to were reasonably well regulated and voiced, that your job would be a lot easier?

AS: It would be a whole different story, but this is just not the case. And I really think that a lot of the problem starts before the technician even sees the piano. The piano that comes out of the

factory in many cases has major problems that can or cannot really be solved. So I empathize in that you are up against a major problem in many cases. But I have to say that I have seen remarkable transformations of pianos with the right people working—not too many, since this is a very skilled art, yet I know it is possible.

*RB*: How much, and in what ways does a bad instrument affect your performance?

AS: Unfortunately, at least for me, I am at the mercy of how the piano sounds, and how it feels. If it is a really great piano, where magical sounds come out and it feels wonderful, the public will get a certain kind of performance. Once I played a concert in a very large hall with an orchestra, and the piano was very stiff. I told the sponsor, "You are paying my full fee, but you are getting ten percent of what I should sound like."

RB: How difficult is it to play the same piece on several different pianos in a short period of time? It seems to me that this would be a very difficult thing, but it is something that you are obviously faced with.

AS: You get used to it. In a way, the unique challenge of a touring concert pianist is that you have totally different instruments, which can also sound different in different halls. It is particularly noticeable if you are touring with an orchestra. One day the piano is very bright and easy to play, and the next day nothing comes out. I think I sound like a whole different pianist. I have a sound I would like to get, but it is not possible on every (most) pianos. There are definite limits. It is as if you were a race car driver and you wanted to go a certain speed on a certain course. The ideal car could do it, but most cannot, so you are very limited. That is the big challenge.

RB: Does that alter your technique?
AS: It should not. I think the more professional you get, the less it does.

*RB*: So in essence, it is the final product that comes out differently, in most cases.

AS: You try to make it come out less differently, but you really often can't. The piano just has a certain basic sound, and if it is very uneven, you are up

against a whole lot of things where there is not much you can do. To me the sound limitations come before the regulation limitations in terms of what I cannot do, because if a piano is totally dull, or extremely clangy and ugly, there is really not much I can do. That will overwhelm anything I would like to do. With the action problems, there are certain things that you will not be able to do—repetition, and fast light playing, but still, it is not totally limiting. With the sound, it is as though you were a singer with laryngitis. You are really stuck.

*RB*: Are there any funny or nervewracking experiences you would like to share?

AS: I think the worst piano I ever played was in Uruguay in a concert hall there. It was really sad because a lot of the dampers just stayed up after you played the notes, and a couple of the keys would stay stuck down when you played them. There were all kinds of major mechanical problems. It was about a 70-year-old German piano that felt as if at some point it had been quite lovely, but they told me that they could not afford the basic parts, so it ended up a total wreck. I felt very sad that this piano was all the people there could hear for the recital, not that they have all that many piano recitals. It was quite sad and very irritating to play on, to the point that I did not know whether to change the program or just stop. I kept on playing because the show has to go

The main problem that people, sponsors, presenters, concert halls, or whatever have is that they spend what it takes to buy a new concert piano, but then they fail to realize that this is just the beginning, and that they have to spend a considerable amount each year on the best maintenance, and that it needs certain temperature and humidity controls. It is not just a matter of lock it up and don't let anybody play on it.' Too many people think because they are doing just that, everything is fine. That is a strong misconception. For instance, when I come to Salt Lake City, the Utah Symphony piano is so nice. That is a reflection of the technician who is working on it, and also the committment of the people who own the piano to get the

best care for it, and that it happens to be available. That is not the case in all too many places, including major places. You would be amazed at the major places that have a real problem with their piano situation.

*RB*: Anything else that you would like to add, in closing?

AS: I would like to express how important the piano technicians are, how vital and hard their work is, and how appreciated it is by people like myself who totally depend on it. You are appreciated.

It is artists like Andre-Michel Schub who make the job of a concert technician both pleasant and rewarding. My sincere thanks to him for granting this interview. There is much wisdom in it for all of us.

#### Letters

This month, we have a letter from Ross Anderson of Monroe, Connecticut. It is in regard to the review of George Defebaugh's class entitled "Basic Tuning" which appeared in the October 1988 issue, pp. 18-19. Ross writes:

Where are the beats? I believe I could learn to tune the temperament using George Defebaugh's method, but he does not tell us where to listen for the beats. Perhaps we are supposed to know this, but some of us who are electronic tuners do not.

I found the coincident partials by using the Conn "Beat Locator," but anyone can make one. Take two pieces of cardboard, two inches by 22 inches, and lay the left end on C3. Then magic marker notes at C3 (the fundamental), C4 (2nd partial), G4 (3rd partial), C5 (4th partial), E5 (5th partial), G5 (6th partial), A#5 (7th partial), C6 (8th partial), D6 (9th partial), and E6 (10th partial). This graphically lays out the harmonic series. By placing the left ends of both cards on the two notes being played, the coincident partials that line up is where to listen for the beats.

For example, if F3 and A3 (a major third) are played together, the 4th partial of A3 is A5, and the 5th partial of F3 is also A5. This is the pitch to listen for the beats.

Also, not everyone automatically knows how to determine a Major 3rd, 4th, 5th, and Major 6th.

A Major 3rd is 5 semi-tones apart, inclusive.

A 4th is 6 semi-tones apart, inclusive. A 5th is 8 semi-tones apart, inclusive. A Major 6th is 10 semi-tones apart, inclusive.

For example, find 3rds, 4ths, 5ths, and 6ths up and down, from A#3. Counting up, including A#3, a Major 3rd is D4, a 4th is D#4, a 5th is F4, and a Major 6th is G4. Counting down, including A#3, a Major 3rd is F#3, a 4th is F3, a 5th is D#3, and Major 6th is C#3.

It is interesting to note that most of the listening for George's temperament is in the 5th octave, but some of the listening is in the 6th octave. After determining where to listen, using the Conn "Beat Locator," certain observations were made:

Interval	Where to listen
being played	
Major 3rd	2 octaves above upper note
4th	2 octaves above lower note
5th	1 octave above upper note
Major 6th	2 octaves above the Major
•	3rd up from the lower note.

As an example for the Major 6th, if F#3 and D#4 are played, A#3 is the note a Major 3rd up from F#3. Listen for the beats at pitch A#5.

If you know the interval being played, and follow the above rules, you can forget about which partials are coincident.

Since this article is entitled "Basic Piano Tuning," information regarding where to listen is considered to be important basic knowledge that needs to be included.

Let me begin by stating that the work to which Ross refers was not an article, but a convention class review, which was intended to present the highlights of the class. Though it was not mentioned in the review, George demonstrates the "Coleman Beat Locator" (previously marketed as the "Conn Beat Locator") in his class. For those of you who wish to acquire one of these, they are available from Superior Imports, 2152 W. Washington Blvd., Los Angeles, CA 90018, (213)735-4595. When I last saw these displayed, the cost was under \$5.00.

The information which Ross presents is certainly basic, and for those of you who wish further information on

these subjects, may I suggest the following articles which have appeared in the Iournal:

A thorough discussion of intervals and coincident partials is given in the article "Beats: What They Are and Where They Come From," by Ron Berry, reprinted August 1988, pp. 34-36.

The Coleman Beat Locator is described in "Tuning Up," Rick Baldassin, Tuning Editor, September 1987, p. 86.

A discussion of the number of semitones per interval is given in "Tuning Up," Rick Baldassin, Tuning Editor, June 1987, p. 22.

Another discussion of the coincident partials for various intervals is presented in the article "On Pitch," by Rick Baldassin, June 1988, pp. 29-30.

Our thanks to Ross Anderson for his letter. In closing, please enjoy "Why Pianos Go Out of Tune (faster than they should)" by Ernie Juhn, and "Locked In" by Norman Neblett. Next month look for some interesting new work by 

Please send your letters, questions, and coments to: Rick Baldassin, Tuning Editor, 2684 W. 220 North, Provo, UT 84601.

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#### AT LARGE

#### Why Pianos Go Out Of Tune (Faster Than They Should)

#### Ernie Juhn Long Island-Nassau Chapter

**F** irst, it should be pointed out that pianos in concert halls are tuned before each concert, and sometimes even during a concert. It is not unusual for good recording studios to have a piano tuner on duty during recording sessions. I might also mention that violinists tune their six strings more than they play. Why is it then that pianists (and some piano tuners) consider it unusual that pianos, with over 200 strings, need frequent tuning? Good pianos usually stay in tune longer than a few hours. Just as a car used as a taxi cab needs tires, brake lining, and lube jobs more often than Sunday drivers, it is true that a piano used several hours a day needs a lot more frequent service than one used once a year to play "Jingle Bells." Let us examine what makes this marvel of technology go out out of tune, diagnose the various problems, and see what can be done about them.

In my experience, there are three basic reasons for pianos to go out of tune. Naturally, I am not speaking of pianos with broken plates, ancient instruments, and experimental prototypes. The first reason would be loose tuning pins. No doubt loose tuning pins can be easily detected, and experienced tuners can certainly judge how tight a tuning pin is. The philosophy for the proper tuning pin torque varies from manufacturer to manufacturer. Some European and Oriental manufacturers believe in firm tuning pins, but not really too tight. They feel that this allows for more accurate tuning pin manipulation while tuning. Others feel that very tight pins will assure better tuning stability. In either case, if you do not feel qualified to judge the tightness of tuning pins, you might want

to consider using a torque wrench. Consult with the specific manufacturer for their piano's specifications. If you live in an area where the humidity changes with the seasons, do not forget that tuning pins are generally looser during dry periods, and tighter when it is humid.

In my opinion, the most common mistake made by tuner-technicians is to blame "marginal torque" for tuning instability. What I mean to say is that although we might find the pins to be somewhat less than very tight, but not slipping, it is more likely that we should look elsewhere for the real problem. Here are some hints:

1. When the piano is out of tune, but the unisons are good, chances are that the instability is caused by something other than loose tuning pins. No three pins will slip so evenly that the

Just as a car used as a taxi cab needs tires, brake lining, and lube jobs more often than Sunday drivers, it is true that a piano used several hours a day needs a lot more frequent service than one used once a year to play 'Jingle Bells.'

unisons will stay tuned.

2. If sections of the piano are sharp, again it is unlikely that the problem is loose tuning pins. After all, no tuning pin can slip "up!"

The second reason that pianos go out of tune faster than they should is that the tensions have not been properly equalized during tuning. This, indeed, can be a very good reason for a piano to go out of tune. Fortunately, that can be diagnosed quite easily. As far as I am concerned, the hard "test blow" method is still the best. A properly tuned unision should survive a fairly strong test blow. Please bear in mind that a fortissimo produced by a concert pianist is quite a test blow.

The third reason that pianos go out of tune is climatic conditions. When I explain this phenomenon to customers, I suggest that they visualize a violin (anything but a piano). I ask them to think of the "belly" of the violin. At the apex of that belly is a bridge, and the strings go up to and down on the other side of the bridge. It is the same in the piano, but this "belly" is hardly visible. Then I explain that the soundboard expands when it is humid, and contracts when it is dry. Since the soundboard is "boxed in" and has nowhere to go, the bridge goes up or down when the humidity changes, and this changes the tension of the strings. Since the actual center of the board is in the tenor area, most of the change happens there.

In many parts of the United States and the world, the climate is not stable and changes from dry to humid, and humid to dry. We have heat in the winter, and air conditioning in the summer, rain and snow. It only takes minutes of

climatic change to put a piano out of tune! Consider that some people like to use their air conditioners during the night only, some turn the house heat off or down for the night. Some never open the windows, and others keep doors and windows open day and night. Many pianos are subjected to strange climatic conditions, many of which are created by their owners. That, of course, explains why pianos become unstable with change of ownership. Diagnosing problems such as these often requires a lot of detective work.

An instability problem comes to

mind which involved a very fine tuner-technician. A new piano was fine for about four years when it suddenly became completely unstable. The customer and tuner could not understand why. In fact, one would think that just the opposite would occur. A new piano could be unstable, and it should stabilize after some time. Everything checked out fine, and I, too, was lost. Then by sheer intuition I asked, "Where did you live before?" As it turned out, the customer did indeed move into this new house, and that is when the problem started. The new house had radiant heating in the

floor. The tuner and customer had failed to mention this little detail.

Let us talk a little bit about the cure. Climate control does work. It does not cure a bad tuning, it does not fix broken plates, and it does not set pins, but there is no doubt in my mind that it stabilizes pianos which are unstable due to climatic changes.

How often should pianos be tuned? For "Jingle Bells" players, three to four times a year. For teachers, musicians, and piano stores, every Monday and Friday. More on this and other aspects relating to tuning stability next time.

#### Locked In

Norman H. Neblett Los Angeles Chapter

In the fifth year of my 10-year tenure at the Los Angeles Music Center, a pianist named Paul Schenly came to play a concerto with the Philharmonic Orchestra. He was an affable young man who later turned out to also have nerves of steel. The usual routine took place on the stage prior to the concert. Mr. Schenly was assigned the number one dressing room, which consisted of a sitting room and a separate bathroom with shower.

Artists are usually dressed and make an appearance on the stage about 30 minutes before down beat and then often retreat back to the dressing room. The 30 minute time came and went, prompting the stage manager to ask for Mr. Schenly. No one had seen him. A quick search of the rehearsal rooms produced no results. The orchestra was on stage warming up. It was now 15 minutes before down beat.

A growing tension that precedes panic slowly developed back stage. Taking one last look in the dressing room produced no visual results, but a faint voice and tapping was heard. Investigating showed that it was coming from the bathroom. Standing close to the door, the stage manager asked if this was Mr. Schenly.

"Yes, let me out," Schenly replied.

"Well, unlock the door," the stage manager replied.

"I can't; the lock is broken," implored Schenly.

A scene then took place that was reminiscent of a Laurel & Hardy comedy. Security was called and a huge, muscular cop appeared in uniform. He evidentally had been watching too many television Westerns. Backing off about 10 feet, he charged the door trying to crash through. Bouncing off like a marble and holding his shoulder, he declared that he did not know what to do. We were all grateful that he did not pull his piece and shoot the lock out. The door, of course, was solid-core and fire resistant.

Just in time to prevent the musi-

cal types from standing around wringing their hands appeared the property manager. He was a burly man who had originally been a stevedor on the New York waterfront. Carrying a fourfoot crow bar, he forced it into the jamb and with one grunting, crunching yank, he tore a six-by-six-inch chunk out of the door. The lock fell on the floor, and as the door swung open, Mr. Schenly was revealed standing there in his shoes, socks, garters and underwear.

The crew grabbed him, pulled his tails off the rack, helped him dress, tied his tie, combed his hair, and proceeded to push him out on the stage. To Paul Schenly's credit, he did not let it bother him and played superbly.

About two years later, I had a call from the stage manager. "There is a pianist coming to play with the orchestra. His name is Paul Schenly," he said.

"Who?" I replied.

"You know, the guy who got locked in the *can*."

#### BASIC SKILLS

#### String Repairs In The Field

Bill Spurlock Sacramento Valley, CA, Chapter

Picture yourself in this scenario: You are halfway through your first tuning of the day, a day in which you have scheduled one more tuning than usual, and you notice by the chiming of the clock on the wall that you are right on schedule. Just two more octaves to go and you should be out of here and on to your next call. Just then a loud twang intrudes abruptly into your consciousness; simultaneously you realize that a string has broken, and that you are going to have to rush all day to make up for time spent doing an unplanned repair. Further frustration sets in as you replace the string and realize that several callbacks will be necessary to retune it. Sound familiar?

Encountering broken strings during a tuning job can be very frustrating; however, for the technician intent upon mastering the basics, it can be seen as an opportunity to execute an aesthetic, appropriate repair in an efficient manner and to leave the job with a sense of accomplishment. In this and next month's articles I will outline procedures for repairing or replacing broken strings efficiently.

Throughout these articles I will stress the principles underlying good string work. First, the repaired or replaced string should be compatible with the original in tone and inharmonicity (should fit into the tuning scheme and allow a clean unison). Next, the job should be done so as to maximize tuning stability. Closely related to stability is workmanship; the string repair or replacement should be neat and uniform with existing strings on the piano. Lastly, string repair techniques must be reasonably fast if they are to be of any

use to the technician with a schedule to meet.

First let's address the question of how to approach a piano that you feel has a high likelihood of string breakage. The old klunker with rusty strings is one example. If there is considerable heavy rust on the strings and tuning pins, and the piano is well below pitch, I would immediately caution the customer that string breakage is likely during tuning, and that as I proceed with the pitch raise, if more than about four or five strings break I will have to stop and abandon the job. Except in rare circumstances I always pitch raise and tune to A-440, and I am an advocate of George Defebaugh's philosophy that pitch raising is most efficiently done in one step, rather than by inching the piano up by small steps over time. As George puts it, raising pitch in small increments is like cutting a dog's tail off an inch at a time so it won't hurt so much. If the piano is

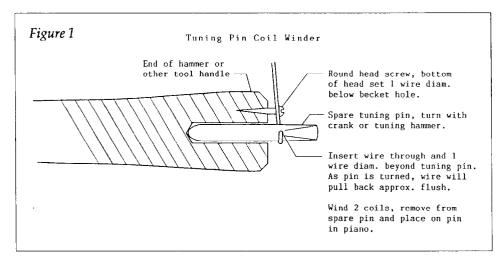
Just then a loud twang intrudes abruptly into your consciousness; simultaneously you realize that a string has broken, and that you are going to have to rush all day to make up for time spent doing an unplanned repair.

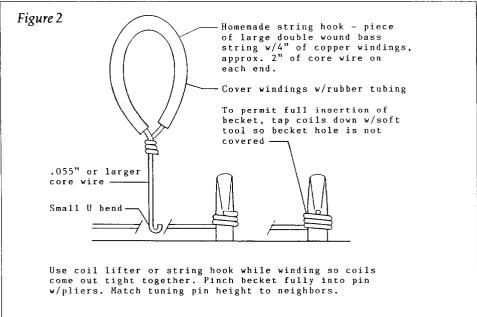
going to make it to pitch, it might as well get there immediately; likewise, if strings start breaking by the dozen I'd rather find out right away and abandon the job before I've invested too much of my time and the customer's money.

The only exception to the above is when the strings look suspect and the pitch is a semitone or more low; here I would make one pass through raising each string just to pitch rather than overshooting. This avoids straining the strings much beyond their normal working tension. I would then have the piano just slightly below pitch and could proceed with a normal pitch raise and tuning. Before starting any tuning on a piano with suspect strings, I would lubricate the plate and pressure bar bearing points sparingly with a light penetrating oil using a small artist's paint brush (see June 1988 Piano Technicians Journal, page 16, article by Susan Graham).

A second type of problem piano is the heavily played institutional instrument, particularly the church piano which is played with a forceful and rhythmic left hand. In these cases the string breakage usually occurs during use rather than during tuning, and the tuner's dilemma is how to minimize service calls to repair broken strings. Short of replacing the pianist, our main option here is to keep the hammers properly shaped and voiced to minimize undue stress on the strings. If finesse in playing is not a factor, the piano can be slightly de-powered by increasing the let-off; however, it has been my experience that the determined pianist can overcome all your efforts to thwart him and will continue to break strings. In such cases you might as well accept

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the situation as an opportunity to perfect your string replacement and splicing skills.

Whatever the cause of breakage, a decision must be made about whether to repair the string or replace it. If possible I would prefer to repair because an entire new string will take much longer to stabilize at pitch than will a repaired string. In addition, a repaired wound string will usually match the sound of its neighbors much better than will a new wound string, especially if the strings are old and slightly dull sounding, or if the string in question is one of a bichord pair. Sometimes repair is not practical, however, so we will look first at replacement.

#### Plain String Replacement

If a string is rusty and breaks during pitch raising, chances are that it will not stand up to the strain of being spliced.

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Rather than risk spending time splicing it only to have it break a second time as it is pulled up to pitch, it might be better to replace it with new wire as follows: put on safety goggles and measure the diameter of the broken string. Music wire gauges can be determined using the formula below.

wire gauge = string diameter - 5

2

Thus if the wire measures .035" the wire gauge would be:

35 - 5 =size 15 music wire.

2

Supply houses sell treble wire holders that contain concentric coils of sizes 13 through 17 1/2 in one compact unit. One of these, plus a few individual coils of larger sizes, will handle all of your plain string replacement needs.

Cut a new piece of wire, allowing plenty of wire beyond each tuning pin to

form the coil. Pry the old wire off of the tuning pins and back the old pins out 1 1/2 turns. To minimize wear to the pinblock, I prefer to form two turns of the new coil on a spare tuning pin, then remove and place that coil on the piano's tuning pin, rather than to back the old pin out 31/2 turns and wind the coil in place. Run one end of the new wire through the agraffe on grands or under the pressure bar from below on uprights and wind two coils by inserting the wire through and slightly beyond a spare tuning pin, then turning the pin with a crank as the string rides against your finger, forming the becket bend and the two coils. Alternatively, a simple coil winder can be incorporated into your hammer or other tool handle as in Fig. 1.

Place the coil on the first pin and turn the pin as necessary until the becket bend is on the side of the pin opposite the bridge; this leaves 3/4 of a turn to take up later when you pull to pitch. Pull on the free end of the wire to tighten the coil, but avoid kinking, especially in the speaking length. Holding tension on the wire, thread through the bridge pins, around the hitch pin, and back under the pressure bar or through the agraffe to the second pin. Measure approximately 3" from the center of the tuning pin and cut the wire. The object is to end up with 2 1/2 to 3 coils on both pins (some pianos use 4 coils in the treble section; you should copy the original). The exact initial position of pin #1, the tightness of the coils and hitch pin turn, and the string length will determine the exact length of tail to leave for the coils on pin #2. Most tuners find that the width of their hand across four fingers is about the right measurement.

It is good practice to avoid putting a twist in plain wire strings, especially short, high treble ones. It has been alleged that twisting can contribute to false beats; I have never deliberately installed treble strings with a twist to find out, but the theory seems reasonable and it costs nothing to avoid leaving a twist in a string. Thus as you wind the two coils for pin #2, have the spare tuning pin pointing down into, rather than away from, the pinblock. Proceed to place the coils on pin #2, and put some tension on the string by tightening both pins slightly while holding the coils up tight against the becket with a coil lifter or string hook (Fig.2). Pinch both

beckets tightly into their holes and check that the string is properly routed through the bridge pins and is down against the plate at the hitch pin. Tighten both pins up to pitch. If the two pins do not have equal coils you can shift wire from one pin to the other by loosening one half a turn, tightening the other slightly, and pulling the first back up. Remember: neatness and stability go hand in hand. A sharp becket bend fully seated in the pin and level coils tight together both look neat and will be unable to shift.

At this point your goal is to avoid having to come back every few days to retune the new string as it goes flat. Much of the initial pitch drop can be avoided by stretching the string and straightening out curves around bridge pins, bearing points, etc. Using discretion and avoiding excessive force, rub the string down with a grooved rod of brass, soft steel, or hardwood, starting at the hitch pin. Tap the string down around the hitch pin to seat it against the plate and to close up the hitch pin "U." Retune the strings and proceed to tap lightly on the bridge top and rub down the speaking length. Retune again and pull up the strings on both sides of the agraffe or capo bar (grands) with a string hook. Use a lifting and sliding motion; do not kink the string by lifting in one spot. Confirm that the strings are level in the vicinity of the strike point, so that the hammer strikes all three strings of the unison with equal force and the damper seats properly on all three. Confirm that the tuning pin height is correct (equal to neighbors) and tap down if necessary. Finally, rub down the strings between tuning pins and first bearing point, retune, and recheck the coils for neatness. If the top coil is above the becket hole, tap down until all of the hole shows and give the becket another squeeze.

You will find that this procedure will remove nearly a semitone of initial pitch drop from the new string. Nevertheless, it will continue to drop too quickly to be left alone without frequent retuning unless it can be muted off. If the new string is shared by two adjacent unisons, it can be tuned quite sharp and muted off with a piece of felt so only the original two strings of each unison will speak; then it can be retuned at the next convenient time. The same can be done if the new string is within one unison, but the single remaining string will be low in volume. The only alternative is to leave the new string slightly sharp but tolerable and call back to retune within a few days and afterwards as necessary.

For a method of stabilizing a new string as much as possible in a limited time, see the December 1987 *Journal*, page 21, article by Rick Baldassin.

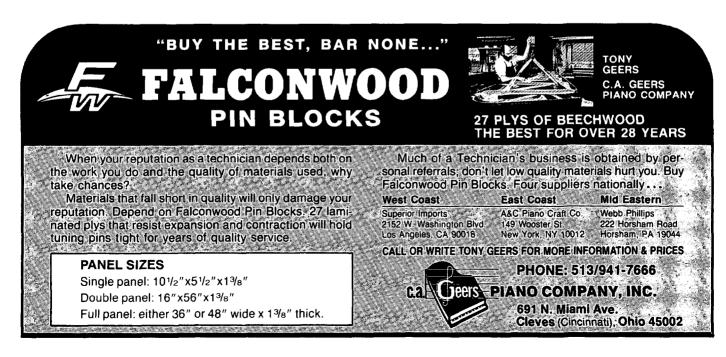
#### **Plain String Repair**

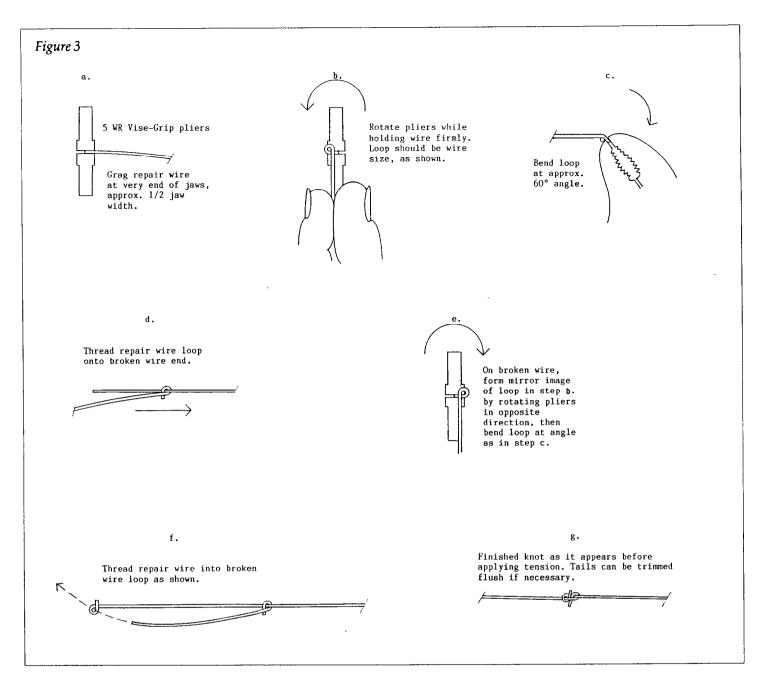
As mentioned previously, my first choice is to repair the existing string by splicing. If the break is at the tuning pin, one option is to back both pins out 1 1/2 turns, tuning the broken end of the wire into the pin and wind a one-turn coil, borrowing wire from the other pin. This has the advantage of being fast and using no new wire, thus possibly offering good stability. However, it leaves very few tuning pin coils and possibly more tendency for the beckets to creep out, besides looking rather sloppy.

I normally prefer to splice with a short segment of new wire. If the break is at the tuning pin nearest the capo bar, agraffe or v-bar, you can temporarily get more wire to work with by backing the second pin out 1/2 turn, removing the string from the hitch pin, and pulling up more wire. If the break is right at the string termination, wire can be borrowed from the second pin by backing out one turn and, after splicing, positioning the knot on the non-speaking side of the termination.

The most comprehensive article on string splicing that I have seen was written by former Technical Editor Yat-Lam Hong and appeared in the December 1977 Journal. (For additional insights read this excellent article.) Yat-Lam noted he has had the best luck with splices holding when the new wire segment was a half size larger than the original. I don't know why this would be, but I have always followed this procedure as well.

The tuner's knot shown in Fig. 3 is my favorite for several reasons. It is fast





and easy to make because the only tool needed is a small pair of Vise Grip pliers (these pliers have built in wire cutters). When made as shown the knot is almost final size before being pulled up to tension, therefore, the tails can be trimmed flush before installation. (By contrast the usual form of this knot made with round nose pliers starts out with relatively large loops and must be tightened up by pulling to tension after which the tails are trimmed.) Only about 1/2" of the old wire is required to make this knot; hence, only 1/2 to 3/4 turn must be borrowed from the second tuning pin to position the knot on the non-speaking side of the agraffe or capo bar when repairing a break there. Little wire is taken up while tightening this compact 28 — March 1989 Piano Technicians Journal

knot so it is easier to predict the knot's final location relative to bearing points, and tuning stability is better. In fact, this knot is tighter and more compact before pulling up to tension than is a conventional knot after pulling to pitch. The knot's small size allows it to be more easily dragged under capo or pressure bars when repairing breaks at these points.

After making such a splice follow the steps previously described for string settling and muting of the repaired string. The only difference here will be that the pitch drop will be much slower than for an entire new wire, and if necessary this type of splice can be left slightly sharp and will still sound tolerable a week or two later in the home situation.

As a final suggestion for this month I recommend practicing this work at home where you are free of distractions and time constraints. Trying a new procedure only once may not be a fair test of its value (remember the first time you tried to tune a unison?). I can say that in my own experience, time spent adding new techniques to my arsenal has always paid off, sometimes by leading to a further evolution of an idea. Such is the benefit of being "in the loop" of PTG membership!

Next month we will look at hitch pin loops and at repair and replacement of wound strings.

#### GOOD VIBRATIONS

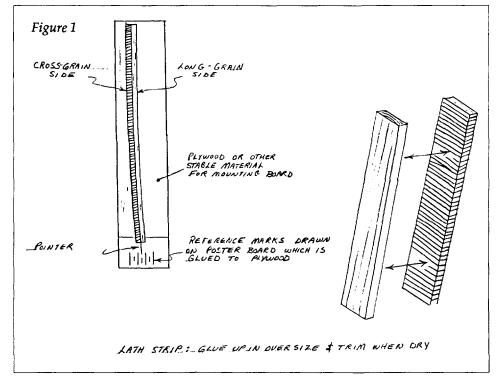
#### The Low-Tech EMC Gauge

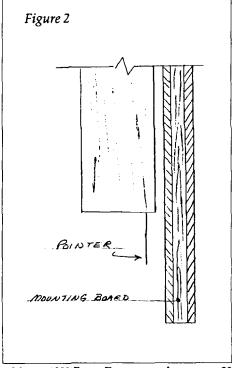
#### Nick Gravagne New Mexico Chapter

The low-tech Equilibrium Moisture Content (EMC) gauge mentioned in a previous article works on the principle that wood swells considerably across the grain but negligibly so along the grain. So, if a lath strip is made by cross banding two pieces of thin wood both dimensioned at 1 1/2" wide by 3/16" thick by 24" long, one lengthwise of the grain and the other cross grain, a wooden gauge will be had which responds to changing humidity and temperature by bending and straightening. See Figure 1 for details of construction.

The long grain strip is easily had but the cross grain piece isn't. You will have to edge-glue some scrap stock in oversize and, when dry, cut and plane the piece to rough size. Or, if you know someone who builds soundboard panels from scratch, a long enough piece might be found in their scrap pile from which a suitable strip can be cut. Use soft wood; it doesn't have to be spruce and doesn't have to be quartersawn. In fact, if the cross-grain piece is made from flatsawn stock it will expand with moisture twice as much as quartersawn material of the same dimension. (Tangential shrinkage is roughly twice that of radial shrinkage. If soundboard panels were made of flatsawn material they would, aside from being less stable and firm, belly up considerably more than they do under current processes).

Before gluing the oversize strips together, dry them out in your oven at the lowest bake setting called "warm" (about 100 degrees F) for about an hour. Failure to do this may cause the crossgrain piece to crack at a later date. (Sound familiar?) Glue the two pieces together, clamp and let dry. When dry, trim and plane to final dimensions. Although a jointer-planer is ideal for this operation, hand tools will work. Watch the gluedup piece for a few days to see how it is responding to various humidity conditions, (and to make sure that the glue is completely dry.) If you are not getting enough curve (it should be obvious) plane the long-grain side. This will give the cross-grain side a more powerful advantage. Drive a sewing needle into one end for a pointer and clip off the eye per Figure 2. Secure the lath strip to the mounting board so that it cannot rotate





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at one end but is free at the other end. See Figure 3. In service the gauge will curve with humidity and flatten out in drier air.

#### Uses

The gauge is very vivid—because of its unique construction it hangs on the shop wall like a red flag. It grabs your attention and informs you at a glance the current EMC conditions, or changing conditions of all the

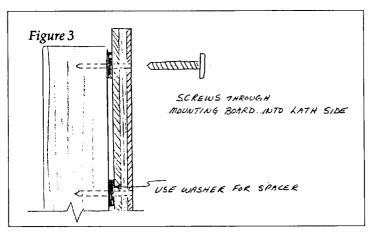
wood (including pianos and parts) in your shop.

Beyond this I have some favorite uses. When drying our soundboards prior to shimming, I place the gauge under the piano along with the temperature and humidity gauges. The rear leg shelf is a convenient place. As the space heater is heating the air under the soundboard (see Dec. '88 Journal) the EMC gauge is losing moisture and changing shape and it is the curve of the lath strip that guides my decision, more so than the other devices, as to when the soundboard has cooked enough. Even more importantly, keeping an eye on it during the shimming process alerts me to when the board might be taking on too much moisture.

I rely on it for soundboard making. It goes in the hotbox along with the other gauges and comes out of the hotbox when the spruce sheet or completed soundboard comes out. Remember, temperature and RH gauges can only tell what's going on in the air; the EMC gauge tells at a glance what's going on in the wood. In addition, whereas the temperature and RH gauges respond relatively quickly to large and sudden ambient changes, the EMC gauge responds at a much slower rate—as does the soundboard.

#### Calibrating

Although the gauge is a useful device even if you don't calibrate it, a more sophisticated tool will be had if you do. This will take some patience and almost continual monitoring or testing, depending on the method used. There are two methods available: oven-dry/weighing (very accurate), or use of an electronic moisture meter (less accurate).



#### The Oven-Dry Weighing Method

In order to do this you will need an accurate and sensitive scale or balancing system—a big drawback since these very specialized scales are hard to come by. If you have access to one it should be sensitive to 0.10 gram or, better yet, to 0.01 gram. Typical scales today are the triple beam mechanical type and the electronic type.

A four-inch-long sample piece (about 20 grams) of the cross banded lath strip needs to be dried down to 0% EMC. Obviously, then, if you intend to calibrate with this method you must make your lath strip about four inches longer than its final gauge length. After the sample has been oven dried it should be weighed and noted. Subsequent weighings will give heavier readings as the sample takes on moisture. As will be seen, it is in comparing the oven dry weight to the changing ambient weight that EMC percentages are calculated.

To dry the sample, place in the oven on a piece of tin foil and set to bake at 217 degrees F. The sample will continue to lose moisture and weight until it reaches 0% EMC and attains constant weight. It will be necessary to remove the sample periodically to record its weight and, as to how much time this should take, figure on at least a few hours. It could take considerably longer, though, depending on the initial moisture content. When convinced that the sample isn't losing any more weight, remove it, make a note of the weight and designate it as Wod (oven dry weight). Locate the weighing scale in normal room conditions and place the sample in it. Over the next hours the sample will take on moisture and weight. Raise the RH with a humidifier to speed up the process if the sample is taking on moisture too slowly. Note the heavier weights and use the following simple formula to determine EMC:

> $Mc = W-Wod \times 100$ Wod

where, Mc is moisture content as percentage, W is the weight readings as the sample is taking on moisture, Wod is the oven-dry weight.

Example: The oven dry weight (Wod) is 20 grams. Four hours later it weighed

in at, say, 20.4 grams. The EMC at that time would be:

 $Mc = \frac{20.4 - 20}{20} \times 100 = 2\% EMC$ 

After two more hours it weighed 20.7:  $Mc=20.7-20 \times 100 = 3.5\%$  EMC

and so forth.

Of course, the wooden gauge needs to be located in the same environment as the sample and the scale. Make a reference mark at the gauge pointer after each calculation of EMC.

You will notice that the pointer reference marks will be more or less equally spaced for equal jumps in EMC readings. On my gauge, for example, the reference marks are spaced about 1/8" apart for every 0.5% EMC. The reason for this is that low EMC readings are fairly linear in the 4 to 12% range—a fact that will come in handy later on.

#### Moisture Meter Method

This method works bestif you have a meter which gives stable and accurate readings down the 4% range. Many meters, particularly the resistance types, are erratic at such low readings and tend to be very sensitive to field interuptions emanating from such sources as nearby electric currents and even static electricity. If you have a suitable meter (or just want to make a go of it with whatever you've got) you can calibrate your gauge to less than NASA specs with a little patience.

Drill the necessary probe insertion holes into the lath strip following the manufacturer's instructions as to probe spacing. (Remove the strip from the mounting board first.) Install the probes and remount the strip.

Next, the entire gauge, mounting

board and all, needs to be dried down in your kitchen oven. First, place a candy/deep-fry thermometer (temperatures begin around 100 degrees F) in the oven and turn on to bake at the lowest warm setting. In a very short time the thermometer reading will rise to between 100 and 150 degrees and then begin settling down to around 100 degrees. Although not necessary you might place a hygrometer in there as well. Place the wooden gauge in the oven for an hour after which remove temporarily and make a light pencil mark at the pointer.

Put back in the oven for one-half hour. Remove and check for movement away from your pencil mark. When convinced that the wood isn't moving anymore and has stabilized somewhere at 100 degrees and 20 to 25% RH (these aren't critical) remove the equipment from the oven and begin testing with the moisture meter. Your first EMC reading should be in the 4% or lower range.

Locate the wooden gauge with hooked up moisture meter in a more or less controlled environment of 70 degrees and 40% RH and let it be for awhile. Return periodically, test EMC with the meter and mark the gauge at the pointer accordingly. It will take hours, even days, for the wood to completely adjust to room conditions. Again, help it along by running a humidifier and placing the gauge and meter nearby.

Earlier I mentioned that the reference marks at the pointer will turn out to be more or less evenly spaced. So, by means of extrapolation (an old friend), higher values (or missing values) of EMC can be inferred with reasonable accuracy. If, for example, you have six reference marks in place for EMC values of 3.5 to 6%, and they are evenly spaced at something like 1/8", fill in the rest of the EMC percentages accordingly. Mark in pencil to allow for real-life adjustments should they become necessary.

#### Make One Anyway

If you don't have access to a moisture meter or a gram scale (or you just don't want to go to the trouble), the gauge is still a handy item in a relative sense. Place it in your shop and make reference marks when the RH is low and mid and high. Given enough time and familiarity, the changing shape of the gauge and its pointer location will have some meaning for you, if no one else.

Customers visiting your shop will marvel at the thing and later on they will decide that the only one who really knows what's going on about such matters is you. In any case, the sheer act of making the gauge, along with the thought processes necessary to calibrate to any degree of fineness, will cause you to be more sensitive to the whole wood—pianos—moisture picture than ever before.

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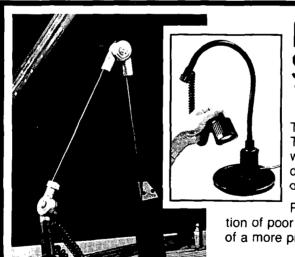
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#### SOUND BACKGROUND

# The First Century of the Piano: Chronology and Reference

#### Jack Greenfield Chicago, IL Chapter

The following chronology summarizes the most significant events in the history of the piano that have been presented in this series which began in the May, 1985 *Journal*. Additional bibliographical information on references mentioned in individual articles is given in the consolidated list which follows.

- 1698 Cristofori in Florence started building the first piano.
- 1700 Inventory of Medici musical instruments lists an "arpicembalo," a harpsichord with hammers, made by Cristofori, that could play "piano e il forte."
- 1709 Maffei observed four Cristofori pianos in Florence.
- 1711 Maffei published a description and action drawing of the Cristofori pianos.
- 1716 Marius in Paris submitted plans for keyboard hammer action.
- 1720 Cristofori built a piano, (still in existence), with a different design than shown by Maffei. He built similar pianos in 1722 and 1726 (also surviving).
- 1721 Schroeter submitted plans for hammer actions to the Court of Saxony.
- 1725 A translation of Maffei's piano article was published in Germany.
- 1731 Cristofori died in Florence.
- 1732 Giustini published twelve sonatas in Florence, the first works for piano.
- 1730 Silbermann started building pi-
- -1733 anos. He gave one as a gift to Augustus II of Saxony.
- 1739 Domenico del Mela di Gagliano, in central Italy, built a vertical

- piano with a jack action, and the earliest known upright.
- 1742 Socher in southwestern Germany built a square piano with a jack action, the earliest known square.
- 1745- Silbermann built six or more1747 pianos for Frederick The Great;Silbermann copied Cristofori's latest design.
- 1745 Friederici built the earliest known vertical piano in Germany.
- 1747 J.S. Bach played Silbermann pianos in the palace of Frederick The Great.
- 1750- Construction of small square
  1755 pianos with basic bumping actions began in southwestern Germany. The first pianos brought into England were a small, German square and possibly a copy of a Cristofori piano made in Italy.
- 1756- The Seven Year War began. Instrument makers who left Saxony to avoid the conflict emigrated and started piano building in England.
- 1759 The earliest presence of pianos in Paris reported.
- 1760 Zumpe arrived in London and during the next year or two began building simple square pianos he designed. In Germany, square piano bumping actions were first being built with *Kapsel* hammer mountings.
- 1763 In Paris, Eckhard published six keyboard sonatas with dynamic markings for performance by pianoforte, the first such compositions since Giustini's, 31 years earlier. The first known public performance on a "fortepiano"

- took place in Vienna.
- 1766 In London, J.C. Bach published his first keyboard sonatas with dynamic markings for performance pianoforte.
- 1767 The public debut of the piano in France took place at a concert in Paris.
- 1768 The first piano solo performances in Great Britain took place in Dublin and in London.
- 1770 Mercken built the oldest existing piano made in France, a square.
- 1771 The earliest report of a piano in North America.
- 1772 Backers built the oldest existing grand piano in England. Backers' action is considered the first improved modification of Cristofori's design for grand pianos.
- 1773 In Augsburg, Stein built the oldest existing piano with an escapement bumping action, a grand.
- 1774 Mozart composed his first sonatas specifically for piano performance.
- 1775 In Philadelphia, a few months before the start of the Revolutionary War, Behrent built the first piano made in North Amer-
- 1777 Mozart visited the Stein family in Augsburg. His praise for the Stein pianos brought them great popularity in Germany and Austria. In England, a drawing of the Backers action was shown in a patent awarded to Stodart, an associate. In France, Erard built his first piano, a copy of a Zumpe square.
- 1780 Walter settled in Vienna and started building pianos with a modified Stein bumping action.

Mozart bought a Walter piano in the next year. Clementi began an extended European concert tour performing on piano and harpsichord.

1781 Broadwood started building grand pianos with his improved action. On Christmas Eve, Mozart and Clementi performed on pianos for the Emperor in a contest at the Imperial Palace in Vienna.
1783 Broadwood obtained a patent for

1783 Broadwood obtained a patent for an improved square piano design with major changes in construction.

Haydn began designating piano as an alternative for his clavier music. In London, Zumpe retired soon after introducing his second action, a crude double type.
 After four years of touring. Cle-

1785 After four years of touring, Clementi returned to London and engaged in intensive performance, composition, and teaching of piano playing. Broadwood began to build grand pianos with two pedals instead of knee levers. In the United States, piano making was resumed by builders who left England to start shops in New York and Philadelphia.

In England, Geib patented his double action, an improved sophisticated design for square pianos. Eleven different pianists played piano solos at a prestigious Concerts Spiritual performance in Paris. Harpsichords had disappeared from public performance. Erard left Paris to open a branch in London so he could learn English piano building as well as expand the business of his firm.

Landreth received a patent for the first English upright piano design. Few if any pianos of this type were built. Beethoven met the Stein family in Augsburg and was pleased with the Stein piano.
 Broadwood introduced grand

788 Broadwood introduced grand pianos with separate bass and treble bridges that allowed optimum hammer strike point, balanced string tension and improved soundboard response.

1789 Stein changed from knee levers to pedals for operation of the damper lift and *una corda* shift.

O After an order from Dussek,

Broadwood started building grand pianos with the range extended in the treble a half octave to give a five and one half octave keyboard. Haydn wrote that he did not play the harpsichord anymore.

1791 A Dodds and Claus piano, the earliest reported in the United States, was played at a concert.

1794 Two years after her father had died, Nanette Stein and her husband Streicher moved their business to Vienna. Broadwood started building grand pianos with another extension, a half octave in the bass to give a six octave keyboard.

1795 Three years after his arrival in Vienna, Beethoven started to compose his virtuoso piano sonatas and concertos. Erard returned to Paris from London and built his first grand piano. Robert Stodart patented an upright grand piano that became the first commercially successful vertical in England.

1796 Clementi gave up nearly all activity as a musician to become an active partner in a London firm that did business in music publishing and instrument sales and manufacture.

1798 Wachtel and Bleyer of Vienna started building "giraffe" pianos, one of the most popular types of early Viennese vertical pianos.

in Philadelphia offered the first pianos with the type of structure that developed into the modern upright. Muller also originated the principle of the upright tape check action. Hawkins' more compact design was closer to the modern upright action. Hawkins' piano was the first to make extensive use of metal framework for structural reinforcement.

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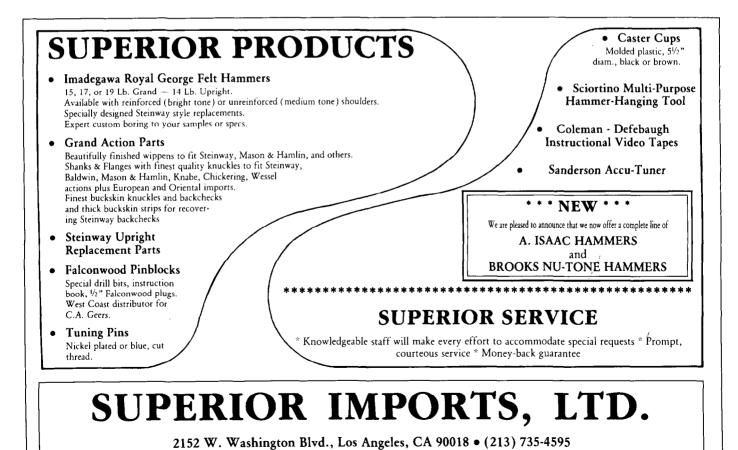
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### ECONOMIC AFFAIRS

## What Kind of Work Do You Do?

## Carl D. Root Chairman, Economic Affairs Committee

What exactly do you do during your working hours? Do you specialize in one segment of the piano service market, or do you do a little of everything? Are you salaried or self employed? Do you have income from another job? Does your spouse work? This subject seems to come up often, one of the most recent for me being in a newspaper article that referred to piano technicians in a recently published book called *The Jobs-Rated Almanac*.

The article singled out piano service as a profession that rates second only to actuaries if high income and low stress are examined. Would you believe that the book asserts that piano technicians make an average of \$43,600 and that most of them work in piano stores? I don't believe either of these "facts" are

even close to being true, but how can we correct this erroneous data?

Perhaps we should first ask, why bother? For one thing, this book seems to be widely distributed. If we are concerned with the image of our profession, we need to make every effort to correct inaccurate information disseminated to both would-be technicians and the general public.

Another important reason to gather reliable data is to assist PTG as it tries to lead us in a direction that will provide the greatest benefit to as many members as possible. It's hard for the leadership to know what you need if it doesn't know what you're doing. The Economic Affairs Committee is charged, among other things, with editing and revising current business aids available

from the Home Office. Are you doing a lot of regulation work? Rebuilding? Selling? How can we assist those of you who work for dealers, universities, etc.? The information that would help at the national level would be useful at the chapter level as well.

Perhaps most important, however, is the benefit the individual technician gets from taking a closer look at the nature of his/her income. In a way, we do this when preparing taxes but that will usually only separate business from non-business income or your income from your spouse's. You may not remember even those numbers in the rush to complete everything on time.

Go get a pencil and jot down some numbers in the spaces provided on the worksheet. Approximate numbers are

TOTAL FAMILY TAXABLE INCOME			
NET INCOME - SPOUSE  PIANO NON-PIANO  NET INCOME - SELF, NON-PIANO PENSION CURRENT EARNINGS MUSIC RELATED NOT MUSIC RELATED UNEARNED (INTEREST, DIVIDENDS, ETC.)  NET INCOME - SELF, PIANO SALARY OR CONTRACT SCHOOL SYSTEM UNIVERSITY STORE FIELD SERVICE PREP REBUILDING SHOP FIELD SERVICE REBUILDING MANUFACTURER OTHER	BUSINESS INCOME FROM CLIENTELE  HOME TUNINGS OTHER HOME SERVICE TUNINGS FOR SCHOOLS, CHURCHES, ETC. OTHER SERVICE: SCHOOLS, CHURCHES, ETC.  SHOPWORK FOR CLIENTELE REPAIRS AND RECONDITIONING MAJOR REBUILDING PROFIT FROM SUBCONTRACTING OUT TO OTHERS  SUBCONTRACT SHOPWORK FROM OTHER TECHNICIANS COMMISSION FROM PIANO SALES  SALES OF PIANOS NEW USED RECONDITIONED REBUILT SALES (OTHER)		
OHER			

all you need to get an overview. You could go get your tax forms or, if you have computerized your business, you could use it to retrieve this information, but right now let's use round numbers (to the nearest thousand dollars) from your memory.

The numbers requested here are for net income but few of us really think that way. Most of our work is so labor intensive that we tend to pay little attention to the hard costs of running a business. Besides, gross receipts are more impressive. If you can produce exact numbers, now is a good time to look them up and see how they compare with your recollections. If you have a separate bank account for your business, you can produce a net income figure by taking the balance at the end of the year plus withdrawals for personal use minus the balance at the beginning of the year. Why should we be interested in net annual income other than at tax time? The reason is that you should

have an annual budget. You really need two budgets—one for personal and one for your business. You can't begin to have a personal budget unless you know net figures for your business, so let's focus on the latter.

Schedule C will provide a breakdown of expenses by category but not by type of business income. Try to apply each entry to various segments of your business to determine the net profit for each operation. Auto expenses are applied to field service, shop space and equipment depreciation to rebuilding, etc. Some expenses will have to be prorated. How much of your advertising costs should be applied towards tuning income from new customers, how much to rebuilding contracts, how much to sales, etc.?

As you analyze these expenses, try to project both income and expenses for the coming year. Not all expenses are repeated annually. You can plan on buying selected pianos for rebuilding and resale; you can buy a good drill press. Some large expenses can be budgeted over several years so you will have ready cash to purchase that item at the end of the period. A computer surely fits in this category. If you budget a car, you'll save a lot of money on interest.

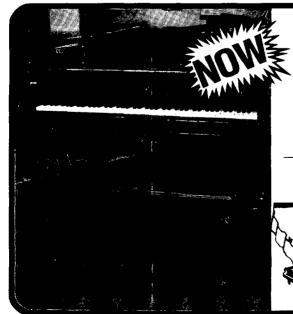
Producing net figures for each phase of your business will put you in a better position to make decisions about profitability, but maximizing profit is not necessarily the primary motive for every business decision. I think most technicians are more concerned with other aspects of piano work. After all, you are not the CEO of a large corporation who must impress stockholders with your profit margins and increases in revenue. Piano technicians try to find work that produces tangible results, allows for flexibility of work hours, provides pleasant personal contact, minimizes stress, is challenging, provides long-term security, and enhances reputation. The dollar amounts entered here reflect your priorities, special talents, and your perception of market conditions. Perception is the key word since many technicians feel that they have little control over the type and amount of piano work that they do. By encouraging you to examine the figures above with an emphasis on long range planning, I am assuming that it is possible to do more of the kind of work you want to do, or keep the amount of work a constant and make it more profitable. The emphasis is on allocation of resources that will help you realize your 



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Howard Jackson; 2017 Frances Place, Monroe, LA 71201 (318)388-4879

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Brunswick Hotel, Lancaster, PA

Dick Bittinger; 107 W. Main St., P.O.Box #51; Brownstown, PA 17508 (717)859-3111

April 7-9, 1989 Central West Regional Seminar

University of Nebraska-Lincoln

Richard West; 1201 Rose, Lincoln, NE 68502 (402)472-2568

Central East Spring Seminar April 21-23, 1989

Holiday Inn North, Indianapolis

Robert Bussell; 224 W. Banta Road, Indianapolis, IN 46217 (317)782-4320

New England Regional Seminar May 4-7, 1989

Treadway Inn at Cromwell

Jim Birch; 56 Nashville Road, Bethel, CT 06801 (203)744-4842

Richmond Regional Seminar May 5-6, 1989

Richmond, VA

Jesse Williams; 7500 Robinwood Court, Chesterfield, VA 23832 (804)743-7062

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University United Methodist Church

Larry Eddy; 2426 Weil Drive; Sulphur, LA 70663; (318) 625-7027

May 19-20, 1989 Utah Intermountain Seminar

Holiday Inn-Airport

Gary Dunn; 6287 W. 3705 S., West Valley, UT 84120 (801)967-5215

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Charlie Huether; 34 Jacklin Court, Clifton, NJ 07012-1018 (201)473-1341

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#### **Membership**

## **Meeting The Customer**

A short article appeared in the December, 1988 *Journal* written by Francis J. Reed of the Northern Virginia Chapter, and I hope everyone read it and stopped a minute to think about the message that was given. It was a very good message, and maybe something we don't stop very often and consider.

Nolan P. Zeringue, RTT Vice President

What is the first impression your customer gets of you? Francis stated in the article: "First impressions are long lasting...You don't get a second chance to make a first impression." You can bank on these statements. All we have to sell is ourselves and our service, and if we don't come across in a favorable light to the customer our services won't be worth much.

Francis Reed's article asks some good questions for you to think about. Are you clean, neat, clean-shaven or neatly trimmed, how's your breath, etc. If you didn't read the article, go back and read it now; it will only take a couple of minutes.

I would like to add a few thoughts of my own to this subject. I was told when I first started in this profession that if you want to be a professional, you must look like a professional. He was referring first to always wearing a shirt and tie, and when the weather was cool enough, a coat. I always wear a tie and when it's not too hot, I wear a jacket. Secondly, he gave advice on a tool case which happened to be what I was looking to buy. His words were something to the effect that you don't walk into a customer's home dressed for church and carrying a fishing tackle box! Get a professional looking case. I did.

I just had dinner this weekend with a fellow technician, Dan Skelley from New Orleans, and I was admiring his new van. He made a comment how convenient it was for work and added that it looks nice to the customer. How right he is. Think also about what you drive up to your customer's house. Are you at the same time spraying the neighborhood for mosquitoes? Does it make enough noise that you don't have to ring the doorbell? If your automobile

drops oil, don't park it in your customer's driveway. I am referring to a car or truck; however, I have seen a motor bike and even a bicycle used to make calls. Personally, I can't accept that. It's hard to form a mental picture of taking the action back to the shop on either, and at the same time impressing

the customer.

When I go to a customer's house, I will always try to park so that I am not blocking an exit for them if they have to leave while I am there. This doesn't put a burden on them to ask me to move so they might leave. I always go to the front door, never to the back. Almost never am I asked to go around. The piano is usually in the nicest room of the house and that many times is near the front door, which means I don't have to track all through the house to reach the piano. I think they might appreciate this because the rest of the house might not be as orderly as the room where the piano is since they know I'm coming to tune the piano.

Make notes to yourself on your index card or computer print out—the spouse's name, the baby's name, the dog's name, the piano teacher's name, something the customer seems interested in (community band, symphony, church activity). Your customer will be impressed that you cared enough to remember.

Remember, you are coming to, as I said, probably the nicest room in the house to work on an object that the customer has spent what they feel to be quite a sum of money. How you first appear to them and how you carry yourself through that first encounter will determine what kind of reputation you will have as a professional. Your customers will do more for you by word of mouth than any ad you might wish to take out in the yellow pages.

And above all, *don't* forget to tell them that you are a craftsman of the Piano Technicians Guild.

Think about *you* greeting *you* at the door for a first meeting to engage your services as a technician! **≡** 

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## Membership Status

	1989	1988	
Northeast Members	856	796	
Northeast RTTs	562	551	
Southeast Members	601	559	
Southeast RTTs	394	383	
South Central Members	320	310	
South Central RTTs	217	229	
Central East Members	625	615	
Central East RTTs	412	416	
Central West Members	404	414	
Central West RTTs	293	312	
Western Members	899	867	
Western RTTs	625	633	
Total Members	3705	3611	
Total RTTs	2503	2524	

## THE AUXILIARY EXCHANGE

#### "Fabric-a-holics" Love Portland

I have a bumper sticker which reads "She Who Dies With the Most Fabric Wins." There are those who say that that's the motto I live by. If you happen to be like me—your pulse quickens at the sight of a new store, and you break out in a cold sweat at the thought of yards and yards of fabrics to go through (and what if they're having a sale!!) then you will find a trip to Portland, OR, for th PTG convention a double blessing!

Arguably, some of the best retail fabric stores in the Northwest (if not the entire West Coast) are located in metropolitan Portland. A short hop south of the Headquarters Hotel is the Mill End Store which sprawls over hundreds of square feet and offers a huge variety of fabrics and many hard to find notions.

Not far from our headquarters, across the bridge into downtown you will find a couple of the best finds around. Portland is home to the Jantzen line of sportswear, and their firm has a

great retail outlet selling all types of fabric, but specializing in the fabrics used in their clothing lines. Huge boxes hold factory runs of swimwear and knits that are sold by the pound. You can literally make a new swimsuit for a couple of dollars. Right downtown is my personal favorite of all the multitude of fabric stores I've encountered. The Daisy Kingdom occupies an entire four-story building and has all sorts of unique items not found anywhere else.

One of the Daisy Kingdom's specialties is skiwear and outerwear. They have their own pattern line and will sell an entire kit or the individual components. They also have a section of the store devoted entirely to ribbons, trims and all sorts of fancy buttons. Also treated to their own sections are the calico and quilting fabrics, the bridal and fancy laces and the home decorating types. The Daisy Kingdom has a line of baby room items which it distributes nationally. It boasts the little bears or bunnies that you may have seen. When all of the merchandise is combined with the lovely way in which the store is laid out, it makes it a definite must on our list of sights to see.

When making out your list of shopping sights you would like to take in while in town, do not forget that box of patterns you have that you've been hanging on to waiting until you could find just the right chunk of fabric. Chances are you will find just what you're looking for somewhere in Portland. And when you combine that with the knowledge that there is no sales tax in Oregon, maybe you'd be wise to bring along an extra suitcase!

Jennifer Reiter

## President's Message

 ${f H}$  ere in the Northeast, the "winter of little snow" was mourned by the ski resort owners and patrons in Vermont, New Hampshire and New Jersey. The "Alice-sit-by-the-fire" crowd enjoyed clear days for hiking, reading, walking and bird-watching. As I write this, it is almost Groundhog's Day, when the forest creature scoots out of his burrow, checks to see if he can see his shadow and decides whether winter is over or not. As you read this, it is March and we are days away from "welcome" to the crocus, the tulip, spring fashions and Easter. Just three and a half months later we will convene our PTG Auxiliary at the annual convention in Portland, Oregon.

The articles of our Auxiliary member Jennifer Reiter as well as those by Guild members Taylor MacKinnon and Ben McKlveen (Jan. '89 Journal) should capture your interest in Oregon and the great Northwest. But in addition to the historical and geographical items being shared, members of our Auxiliary expect to make our convention visit quite special and worthwhile. Nita Kadwell, who has been busy editing and assembling our recipes, has submitted the galleys to the printer and our cook books will be ready for sale at

the Red Lion Inn. We hope you indicated your book order when you received your dues billing from our treasurer, Barbara Fandrich. Proceeds from the sale will go to our scholarship fund.

Nita, who has a special interest in antique and art glass, has done extensive research in this area and has agreed to provide an hour lecture on this subject at one of our classes. She also plans to bring some special glass treasures many of which are unique, old and beautiful. There will be glass items for sale and Chances to be sold on a lovely glass bowl for the scholarship fund as well.

A trip to the valleys of the Willamette and Columbia Rivers may be further enhanced by reading literature on our early pioneers. A Lantern in Her Hand by Aldrich is a charming "quick read" novel of a 19th Century pioneer woman and Willa Cather's O Pioneers! is an excellent novel of this era. But even closer to us, I recommend Emil Fries' autobiography, But You Can Feel Itespecially his account of his pioneer parents who handled every challenge of the wilderness with supreme courage and good humor.

Agnes Huether

#### From Our Mailbag

Jan Blees writes that she and spouse Wim celebrated their 20th wedding anniversary last August 3rd. Congratulations! She'll be seeing us next July and after the convention she and Wim will be looking into colleges for son Chris!

Eleanor Ford will be traveling almost as much as the Secretary of

State—on business, too. Early in spring she'll accompany John to Budapest, Hungary for a spell, get back in time to fly to San Francisco and join the group headed for China, Korea and Japan, and return home in time to repack her bags for Portland, Oregon!

Julie Berry will have to part from her boys Charlie and Daniel as our First Lady will travel with husband Ron to the International Association of Piano Builders and Technicians at their meeting in Kyoto, Japan June 10-11.

Ginny Russell expects to have a good rest and long awaited opportunity to visit kin-folk on her 10-day visit to Phoenix, Arizona and environs. After a busy winter playing for holiday receptions, she well deserves the change.

Dorothea Odenheimer will see us in Portland and then she and Fred will hurry home to California and wait for the arrival of granddaughter Stephanie's new brother or sister.

Jennifer Reiter continues to send us copy about Portland (we are most grateful) and she is doing her best to get us all to take a few extra days and celebrate the big centennial in Washington State with wagon train rides, trips to Mt. St. Helens, Olympia, Mt. Hood or Fort Vancouver!

Sarah Liampiasi's December note indicated that she is able to function now after her severe bout with lyme disease. She may never want to return to our beautiful state of Connecticut! She experiences some headaches, muscle spasms and such, but each day finds her a bit better. We wish her all the best and a complete recovery.

Phyllis Tremper formerly of Maywood IL, and now in the Bluegrass State in Morehead, KY, celebrated Beethoven's birthday on December 16 by promoting PTGA! She wrote to some new members and urged them to come to Portland, took orders for the Auxiliary cook book and sold a few piano pins!

Beva Jean Wisenbaker recently sent greetings and enclosed a clipping from the *Houston Chronicle* of January 17, 1989 by Jim Barlow. He wrote about conventions and their efforts to cater to all, husbands and wives. In the fifties programs for wives were called Ladies' Programs—today they're called Spouse Programs. He claims they have been heavy on shopping tours, fashion shows and lectures on how to decorate a cake

or weave a basket. In the eighties, convention program services abound and focus into the area of self improvement: hair style, make-up, etc. as well as the shop-till-you-drop activity done individually or as part of a tour. Beva Jean hopes to use some of the suggestions he makes if the convention is ever held in Houston again. Mr. Barlow is making a pitch for companies whose sole job it is to tell you, the visitor, what you want (or ought) to see i.e., House Tours (visits to mansions), the Manned Spacecraft Center in Houston, a look at Galveston and luncheon at a bay area country club!

If this writer ever gets to Texas, she wants to see the Browning Collection at Baylor University in Waco. Maybe Mr. Barlow will take me!

Agnes Huether, Editor

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# **Gazette**

Yamaha Piano Service

March, 1989

## WHAT IS NEW THAT WILL AFFECT YOUR FUTURE? THE YAMAHA "FOUR-IN-ONE" DISKLAVIER" SYSTEM!

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It can also be the accompanist for any musician whether instrumentalist or vocalist. Yamaha is creating a complete library of accompaniment software, or you can make your own. In a church lacking a qualified musician, it can be used for him singing the offertory or teaching the first graders "Jesus Loves Me." Or as background music for home videos, family sing-alongs; the list is endless.

#### 2. IT'S A "RECORDING" PIANO.

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#### 3. IT'S A COMBINATION "ELECTRO-ACOUSTIC" PIANO.

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It is technically possible to have an artist perform a piano recital on a stage in a distant country, and through the use of a simple cord between a MIDI equipped TV set and the Disklavier system, the artist will play your piano, in your home, at the same time the concert is being

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## Calendar of **Coming Events:**

March 30-

April 2: Pennsylvania State

Convention

Lancaster, PA

April 7-9: Central West

Regional Seminar

Lincoln, NE

April 21-23: Central East

Spring Seminar Indianapolis, IN

May 4-7: New England

Regional Seminar Cromwell, CT

June 17-20: Summer NAMM

Chicago, IL

July 10-14: 32nd Annual PTG

Convention

Portland, OR



MAR.

# UPDATE

1989

Published Monthly For Members Of The Piano Technicians Guild, Inc.

## Wanted: Videos of Successful Chapter Meetings

Webb Phillips, Chairman Chapter Management And Achievement Committee

In business classes we give all over the country I'm usually asked, "How can I get more money for my work?" The answer is simple—be a better business person. I'll not bother you with textbook theories unrelated to the problems and challenges we all face today, but I'll try to share with you real life techniques which can build your self confidence and produce good, quick results.

As an independent tunertechnician, you are also a business person, entitled to all the benefits, pluses and minuses of General Motors or U.S.X. You are the president, secretary, treasurer, technician and, yes, of course—janitor and grease monkey. The hat we usually put on for our customers is sort of a mixture of them all. But many times we don't present ourselves as much more than the technician, therefore, collect a technician's pay rather than that of a business person.

Perhaps many of the procedures we follow are picked up from our peers, be they good or bad business practices. Our chapter meetings provide us the opportunity to learn from each other on many levels and should be the starting point of excellence and example.

Often we head to our Guild meetings hoping for lively policy debate, stimulating technical

instruction or other discussion. Instead, people straggle in for the half hour after the announced starting time, reports are unprepared, no agenda is followed and no formula is in effect. The result is a draggy, drowsy feeling. Members go home unenthused, and visitors who might otherwise look up to us are left with the image of blandness, and perhaps petty politicking. When a visitor at your meetings is asked to join your chapter, don't you think they would be more anxious and proud to join a really professional business and technical organization, more so than one just exhibiting technical jargon?

An exciting meeting experience, where a newcomer (or current member) is surrounded by people who are obviously sharp, is a natural lead-in to going out into the world the next morning emulating those sharp people in the course of all our actions. Good meetings lead to good business practices, and cannot help but increase our incomes.

It's exciting to go into any group and feel that something is really going on there—some forward motion. One of our problems is that our officers are not trained as leaders. They're trained as solitary workers—"sole proprietors."

Since the formation of the Guild there has been tremendous progress made in all areas, especially in the technical area, but I feel we are lagging behind in business development skills.

One of the major goals of the Chapter Management and Achievement committee is to assist chapter officers with leadership training. To this end, the board has approved funding for a video contest distributed to all chapters requesting them. The prize money will help cover expenses of making a video. There are two categories: Small/ Medium chapters—First place, \$300. Second place, \$150; and Intermediate/Large chapters— First place, \$300. Second place. \$150.

I'm sure these films will increase confidence in leadership skills, and will instill personal and professional satisfaction in the job. More officers will get the respect and credibility deserved. Professionalism establishes solid grounding for a good business meeting.

By putting forth effort to make a video, we start building self confidence among our officers which will filter into the rest of the ranks. You will develop skills that say "In business, I'm a pro." You will boost your chapter's credibility as well as your own, and all of PTG.

We are all faced with our own unique problems and challenges, but working together on a project such as this you will develop skills needed to overcome these obstacles. You will establish new building blocks necessary for all public contact. Everyone working on it will hone their professional image, develop a helpful attitude Continued on page 8

## Setting Up The PTG Technical Exam In Your Chapter

#### Bill Spurlock Chairman, Technical Exam Subcommittee

The purpose of this article is to encourage those chapters who have not previously offered the Guild Technical Exam to set up and make testing available to their associate members. If there is need for testing in your chapter, I suggest forming a committee and reading through the exam manual; you will find the exam procedures to be quite simple, the exam manual clearly written and organized, and the test equipment easily obtainable.

Before describing exam setup operation. I would like to briefly review the evolution of the current technical exam versions. Some members seem to have the misconception that the technical exams have gone through numerous and constant revision. In fact, there has been only one revision of each exam since their official adoption in July 1985. The Los Angeles version was the first to undergo review, with the (current) revised version introduced in Toronto in 1987. Next. the Exam Review Subcommittee turned its attention to the Chicago version, replacing it with a "hybrid" version combining the best features of both exams with improvements not found in either original exam. This new exam was introduced last July in St. Louis. Thus we currently have two official PTG Technical Exams (as we have had since July 1985), the Los Angeles version and the "hybrid" exam titled The PTG Technical Exam.

As I mentioned in my article in the September 1988 Journal, pg. U5, there is a seemingly universal feeling among the membership that we should have only one technical exam. Since this hybrid exam incorporates the strengths of both previous exams, as well as refinements based

upon three years' usage of those exams, the logical move would be to designate this new exam as the one official PTG Technical Exam. It now appears that the Council will have the opportunity to vote on this move next July in Portland. This new exam has received a very positive reception from those who have tried it, and I suggest those chapters setting up technical testing for the first time or re-activating a dormant test program would choose this version. For more information see past Journal articles from July 1988, page U1 and September 1988, page U5.

The following procedures apply specifically to the aforementioned "hybrid" test version; copies are available from the Home Office.

#### **Help for Examiners**

Perhaps the most important step a chapter can take in preparation for technical testing is to provide some basic technical training to their associate members. Actually, this need not be specialized material of interest only to non-Craftsmen members; it has been my experience that chapter technicals featuring basic repair and regulation procedures appeal to a larger percentage of membership than do some more advanced or exoteric subjects. Most of us derive the majority of our income from basic in-home tuning and repair. By sharing our favorite methods at the chapter level we all have a chance to improve our skills and efficiency. A popular technical program at many chapters has been a hands-on format with several members simultaneously demonstrating some job such as hammer filing, repinning, or string splicing at various work stations around the room, while the rest of the membership browses, trying

their hand at the job of their choice.

The Technical Exam Subcommittee has developed several aids for those preparing for the exam, including classes and a study guide on how to prepare. Besides those classes already given at six PTG conferences and numerous chapter meetings during the past six months, classes are scheduled at the following events this year:

Central West Regional Conference, April 7-9, in Lincoln, NE.

Pennsylvania State Seminar, April 21-23, in Lancaster, PA.

Connecticut State Seminar, May 5-7, in Cromwell, CT.

Utah Intermountain Conference, May 19-20, in Salt Lake City.

PTG Convention, July 6-16, in Portland, OR.

An 11-page study guide for examinees which covers the basic repair and regulation procedures found in the exam is available either through the above-mentioned classes or by writing to: Bill Spurlock, Technical Exam Subcommittee, 3574 Cantelow Rd, Vacaville, CA 95688. (This handout is essentially a condensed version of our current Journal series, Basic Technical Skills).

As examiners we want applicants to pass the test; however, frequently examiners have not gone to the trouble of evaluating their applicants' readiness, possibly assuming that newer members have absorbed the basics through osmosis. This has sometimes resulted in a high failure rate. discouraged applicants and burned-out examiners. The above-mentioned classes, handout and articles attempt to address this problem. In addition, I have included a prescreening quiz in the new exam which can be given to the applicant (orally, by phone or in

person) on a voluntary basis to give both examiner and applicant some idea of the chances of success. The results of this quiz do not provide a basis for refusing to test an applicant; the purpose here is to give some feedback to those applicants not under the tutelage of someone familiar with "Craftsman level" as defined by the current exams. This procedure, combined with more emphasis in technical programs on basic skills, should help to make the testing process more positive for all involved.

#### **Acquiring Exam Props**

You will require two action models and a few easily made props to run the exam. The exam text lists the specific requirements and preparation steps for the action models. Any action model meeting these requirements may be used; however, an actual piano is not permitted since this would alter the degree of difficulty of the exam (time limits, etc. are based upon the greater visibility and tool access and easier handling of model as opposed to a full action in a piano). Yes, the models cost money; however, four exam fees will just about pay for a grand and a three-note vertical model. which then become permanent fixtures for use in future testing as well as teaching aids for chapter technicals. You will find that the technical exam costs less to set up, requires fewer personnel to run, and generally runs faster than the tuning exam.

The technical exam consists of Grand, Vertical, and Repair sections. Materials required for the Grand section are:

- —Single note action model with key frame removeable (or modified to be removeable, as outlined in exam text).
- —Spare action parts for above, for replacement as needed.
- -Regulating hand tools for examiner use.
- —Timer (inexpensive electronic

- countdown timer from Radio Shack suggested).
- —Gram resistance gauge (from supply house).
- -Ruler and calipers.

Materials required for the Vertical section are:

- —Three note vertical action model w/pedals, cheek blocks, key slip and fall strip. These are available now from Home Office, having been generously provided by Kimball Piano at the Guild's request. Price: \$150.00.
- -Spare action parts for above.
- —Regulating hand tools for examiner use.
- —Timer.
- -Ruler and calipers.

Materials required for the Repair section are:

- —Stringing jig consisting of a scrap of pinblock with tuning pins, agraffes, and steel plate to anchor hitch pins.
- —C-clamps to fasten jig to table.
- -#13 piano wire.
- -Band aids, eye protection.
- —Grand shanks and flanges for rebushing and repinning.
- —Old keyframe w/keys or a mocked-up keyframe with appropriate felts, keypins and keys, for rebushing.
- —Old vertical action in cradle with fileable hammers or jig with several hammers mounted, for hammer filing and shank replacement.
- -Timer.
- —Stringing and measuring tools for examiners.

The action model can be purchased, or possibly an industrious chapter member can be found who would like to build them up from a junked piano. Anyone in the chapter doing much rebuilding should have scraps of leftover pinblock available for the stringing jig; a welding shop can cut the small square of 1/4" steel plate and drill it for hitch pin and mounting bolt holes very inexpensively. The next time you condemn an old upright and the customer asks how they can get rid of it, offer to haul it away and

you will have the keys, key frame and action needed for the repair section. If you do come up with a spare keyframe and keys, you might glue the key rails to a 1/4" plywood backing, saw it up into one-octave lengths, and offer the extras to other chapters through a notice in the *Journal* Update section.

In fairness to to the examinee, it is important that all test models and props be straightforward and typical. The exam sections all have time limits, and the examinee is frequently nervous; exam day is not the time to test one's ability to improvise. Examples of unsuitable test apparatus are a vertical model that requires an extreme amount of lost motion for jack return when the dampers are lifted, or a hammer filing set-up with hammers that are very difficult or impossible to file smoothly. In the first instance, the examiners should ease tight centers, change butt leather, or weight keys as needed so the action regulates "normally." In the second case, the hammers should be changed since the examinee may not have time to experiment with different techniques or ironing to achieve a smooth surface.

#### **Facilities and Personnel**

Step-by-step instructions for setting up and running the exam are contained in the exam text. as are all necessary forms. When more than one applicant is to be tested, the exam props for each section should be set up in separate rooms (or in private areas of the same room). This way, three applicants can be working simultaneously. When their time is up, they leave the room as their work is scored and the props prepared for the next applicant, then rotate to the next available section. Thus two examiners can test three applicants in approximately four hours. Continued on next page

## THE

## Soundboard

Letters from readers on organizational matters will be published in this space each month. Letters should be concise and may be edited for length and style.

For the Examinations & Test Standards Committee:

Dick Quint's letter in the December 1988 issue recommending a change in the tuning test procedure for electronic tuners hit the nail right on the head.

In my opinion, it is time to forget the petty jealousies. Either way works well in the hands of a qualified person. That is what the test is all about. Let's just leave it at that. A good electronic tuner should have no problem aurally identifying an error. He shouldn't have to set an aural temperament to prove it.

Discrimination against aural tuners is damaging to the overall well being of the Piano Technicians Guild. This is more than reason enough to take a good look at making the appropriate changes. I'm certain the result would be a lot more RTT's.

Fraternally yours, Dick Beaton, RTT Dear Editor,

Please find enclosed an article that was in our local paper. (Recent *Dear Abby* column referring to the Baltimore PTG Chapter's donation of a baby grand piano to a blind child piano prodigy.)

It seems to me that there are too many of our members who are afraid to give up a few bucks in order to gain professional recognition and clout, and at the same time to put a few extra dollars into our coffers.

I applaud the members of the Baltimore Chapter of the PTG, not only for their sensitivity and empathy for the plight of another human being, but they also must have gained respect in their area for having the foresight to step in and help when it was needed.

There have to be many worthwhile causes across the country where the PTG and its chapters could help—old folks' homes, children's hospitals, etc.—where they could give free tunings and the like.

Gentlemen, music in its many forms has a profound healing effect and we as a musicoriented association should use our talents not just to make a living but also to help our fellow human beings, especially those who are less fortunate than we.

Let us live up to the "Standards of Professional Conduct

and Code of Ethics" we all profess. Let us, as it is written, contribute to the vigor of musical life and activities in the communities in which we serve.

Taking a phrase from John F. Kennedy, "Let us not ask what our Association can do for us, but what we can do for our Association," but I would also add, "Let us see what we can do for our fellow man."

Put on your thinking caps and see what we can do in our own locale, not only to help people but to inadvertently help ourselves. Remember, all the good we perform always comes back tenfold.

National recognition across the country should be the ultimate goal, and Baltimore has proven it can be done.

> Douglas Denham, RTT, MPT Pianologist

To the Soundboard editor:

I am of the firm belief that aural skills are necessary to be a piano tuner. While it is possible that a piano may be tuned and tuned well without these skills by using an electronic instrument, I believe a tuner should have at least a basic background in aural temperament tuning, beat rates and interval checks in order to actually consider themselves a tuner. I would have preferred to see the aural repeat portion of

#### Technical Exam...

#### Recent Bylaws Regarding Testing

The written exam must be passed at 80% or better before the tuning or technical exams can be taken. Once that is done, the tuning and technical exam can be taken in either order. If an applicant fails one or more sections of the technical exam he/she may retake those failed sections at a fee of \$20.00 each if done within one year of the

original exam date. If any exam section is failed a second time the entire exam must be repeated (at the normal \$60.00 fee) the next time.

#### Conclusion

A successful testing program, like any other chapter function, requires a donation of time from chapter members willing to sacrifice to help others. And although these chapter workhorses will receive no pay and few thanks, they stand to gain

much personal benefit from their efforts. In my own case my intense involvement with the technical exam has filled in many gaps in my knowledge of basic skills, and has served as a means of giving back something to an organization that has done so much for me.

If I can provide any further help to anyone setting up technical testing, please call or write and I'll do my best to assist.

#### Soundboard...

the tuning test raised to 80% passing from its former 60% rather than the present 70%. In fact, I urged the adoption of an 80% passing requirement for several years before finally giving up on it.

It appears to me that if indeed anyone is being treated unfairly, it is the aural tuners in that an 80% passing score is required of their pitch, temperament and midrange scores as opposed to the 70% passing for those tuning part 1 of the exam with an electronic instrument.

As it is now, taking the tuning test using an electronic instrument is not required. In order to make the exam truly equitable for all, we could elimi-

nate the tuning by electronic instrument completely—in that way everyone would take the identical exam and everyone would be required to pass by the same percentage scores.

Why are we examining members? I thought we examined to determine a minimum level of craftsmanship that our organization would expect a Craftsman member of PTG to have, giving substance and meaning to the classification of Registered Tuner-Technician. I would hope this meaning would include a mastery of the craft of tuning, not simply mastery of electronic instrument operation.

Temperament tuning is the foundation of aural tuning. Our tuning examination doesn't demand superior skills to pass at the lower levels of 70% or even

80%, but only a reasonable degree of basic skills that anyone who is already experienced in tuning with an electronic instrument should be able to acquire in a short period of time with some serious study and practice.

The aural repeat of the temperament and midrange is a comprehensive measure of some basic aural competence. When a better method to replace it is developed and submitted that is objective and impartial without being more cumbersome, confusing, or time-consuming, the ETS Committee will listen, discuss it and present it to Council for implementation.

That's my opinion.

Wayne O. Matley, RTT

Chairman, Examination And
Test Standards Committee

## Dues Deadline Past; Delinquent Members To Be Dropped

This will be the final Journal issue for those members whose 1989 dues have not been paid. According to the Guild's new schedule, dues for the coming year were officially due January first and were delinquent February first. Following a 30-day grace period, letters are scheduled to be mailed in early March informing those whose dues had not been paid that they were being dropped from the membership roster. As of mid-February, approximately 400 members were still delinquent.

When the process of dropping unpaid members is completed, dues collected for those chapters that requested this service will be tabulated, and checks will be mailed to the chapter treasurers. Lists showing outstanding dues payments were mailed to chapter presidents last month.

## In Respectful Memory

#### Edward J. Buck

Edward J. Buck, 56, president of the Boston, MA, Chapter, died unexpectedly at his home in Billerica, MA, February 10. A U.S. Navy veteran and graduate of the New England Conservatory of Music, he had operated a piano service business in Lowell, MA, for the past 15 years.

Ed joined the Boston Chapter 10 years ago, and he steadily increased the amount of time which he dedicated to our chapter's growth and stability. Five years ago, he was elected chapter secretary, and served in that office for four years. He also took over the responsibilities of administering the technical tests to Associate Members, and more recently became a Certified Tuning Examiner. He also represented our chapter as Delegate or Alternate Delegate at several annual Council sessions.

Ed greatly enjoyed the craftsmanship of grand piano

rebuilding. He was a strong advocate of rescaling pianos, an interest which was amplified by his shop sharing space with Dr. Al Sanderson of Inventronics. His ambition of installing sound-boards was satisfied last year when he installed a board in a Steinway O grand.

He is survived by his wife, Laura; his father, Walter Buck; three sons, Lawrence Buck, Andrew Buck and Robert Buck; a daughter, Deborah Buck-Gardner; three stepsons, John F. Seymour, Neil D. Seymour, and Edward Seymour Jr.; a brother, Jack Buck; a sister, Jane Williams, a grandson, Devon K. Gardner; and several nieces and nephews.

Edward J. Buck will be sorely missed by his fellow Guild members, both for his accomplishments for the Guild and for his pleasant demeanor, dry wit and great friendship.

— Patrick Draine

## 1989 Portland Convention Schedule Announced

Even though winter may still be hanging on in some parts of the country, the Piano Technicians Guild's 1989 convention and technical institute is right around the corner. The convention, PTG's 32nd, will be at the Red Lion Lloyd Center Hotel in Portland, OR, July 10-14.

Preliminary brochures containing a registration form have been mailed to approximately 8,000 members and non-members. The deadline for receiving the early registration discount is June 9. Before that date, fees for Guild members will be \$105, and non-member fees will be \$155. After June 9, fees will be \$125 and \$175 respectively. Auxiliary fees are \$45 before June 9 and \$55 after that date. Non-Auxiliary spouse fees will be \$55 and \$65 respectively. Convention room rates at the Red Lion Lloyd Center will be \$74 single and \$84 double occupancy, with a nine percent local room tax. Hotel reservation cards will be mailed to you on receipt of your convention registration form. To be assured of a room at the convention hotel, you must make your reservations by June 22.

The 1989 gathering will be the last convention to follow the

Guild's traditional Monday-Friday schedule. In future years, the schedule will be moved up two days, so that attendees can take advantage of weekend airfares.

The Board of Directors will meet in Portland before the convention July 7 and 8. The Council of chapter delegates will meet Sunday, July 9, and Monday, July 10 in the Red Lion Hotel. Chapters should select their delegates and alternates now, and inform the Home Office by using a form that was included in the February Chapter Mailing. These forms must be returned by April 3, if delegates names are to be included in the official agenda book. Committee chairs have also been requested to provide reports for the book by March 31. The agenda books will be mailed to all chapter presidents in late April, so that chapter members will have an opportunity to examine and discuss the matters before the 1989 Council. After chapter consideration, the agenda books are to be given to the chapter delegate for his or her use during the meeting.

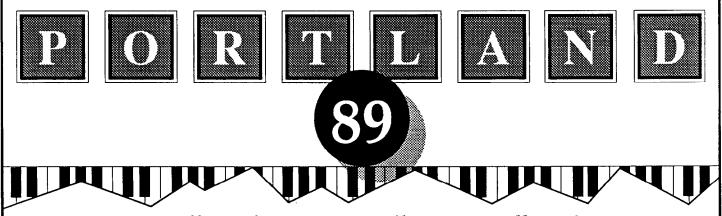
The Council meeting will also include regional caucuses, in

which delegates from each region gather to select a regional vice president and committee representatives.

A meeting for members of each region is scheduled for Wednesday, July 12. At this time, matters of importance within the region will be discussed, and special awards for achievements at the chapter and region level will be presented. Those meetings will be during the last class period, as will meetings of some committees.

The convention opening session will be Monday evening. While the entire program has not yet been finalized, the program will include an induction into the Guild's Hall of Fame, as well as presentation of other service awards.

The Technical Institute begins Tuesday, July 11. An extensive schedule of classes is being prepared by 1989 Institute Director Ben McKlveen of the Cincinnati Chapter. The program will also include Mini-Technicals and an expanded optional tutoring program which provides an opportunity for one-on-one sessions with leading instructors. The deadline for signing up for tutoring sessions will be June 9.



Follow The Oregon Trail — To Excellence!
The Piano Technicians Guild's 32nd Annual Convention & Technical Institute
July 10-14, 1989 Red Lion Lloyd Center, Portland, OR

#### Portland...

The Exhibit Hall, featuring displays by manufacturers and suppliers, will be open Monday afternoon through Thursday afternoon. Several new exhibitors have already signed up to participate in this year's show.

The Convention Awards
Banquet will be Wednesday
evening. This session will be
highlighted by the presentation
of the "Golden Hammer," a
special award presented each
year to one individual for lifetime
service to the Guild and the
profession. The award itself, a
golden tuning hammer in a
special piano-shaped presentation case, is crafted by Seattle
RTT William Smith.

The Guild Examination and

Test Standards Committee will conduct RTT Tuning Examinations in the hotel throughout the week. Forms will be provided for attendees' use in signing up for the examinations. Committee activities also will include CTE recertification examinations.

The host Portland Chapter is planning several special activities for convention-goers. Among these are a Tuesday night gala (watch next month's Journal for details) and an overnight post-convention tour to the Posey Soundboard plant in Hoquiam, WA, with a visit to Mt. St. Helens. Various manufacturers and suppliers also are sponsoring or participating in a number of social activities, and details of those will be announced as they become available.

A full schedule of Auxiliary activities is planned, including special classes and a day-long tour of Portland and the area. The Auxiliary schedule will be announced in the "Auxiliary Exchange" section of the Journal.

Other special activities now being planned include a seminar for college and university technicians. This optional day-long seminar, sponsored by the College and University Technicians Committee, will be held in a college setting away from the hotel. The Guild visually impaired committee will sponsor a drop-in center in operation throughout the convention week, as well as special classes tailored to visually impaired technicians.

The convention schedule will conclude with a closing luncheon at 12:30 p.m. Friday July 10.

## Newsletter Exchange Encouraged

#### Dick Beaton, RTT Newsletter Chairman

Here we go sailing into 1989. The growth of newsletters during the past year has been most encouraging.

The Home Office needs the names and addresses of all newsletter editors, so please send a copy to headquarters and point out your name and address. They need to update the list for publication later.

For the chapters who are not publishing a newsletter, how about making it something to discuss at your next meeting? Almost all newsletters carry the announcement and agenda for the next chapter meeting, so only a little extra effort will be necessary to make your announcement a genuine newsletter!

It would be difficult to say which newsletter is the best, but there are a number I receive that in my opinion deserve some special mention. Here they are not necessarily in the order of

merit: Soundboard Buttons by the Twin Cities Chapter, Minneapolis-John Reitan, editor; the Columbus Chapter Newsletter-Kim Flippin, editor; the Indy-440 Newsletter from Indianapolis-Robert and Carol Bussell, editors; Butts and Flanges from the Cleveland Chapter—Janet Leary and assistants Kevin Leary, Alan Nemeth, and Ken Sloane, editors: Partial Post from the Waukegan Chapter—Kathy Voss, editor; Alpha News from the Washington, D.C. Chapter-Rick Von Behren, editor: The Action from the Nebraska Chapter-Richard West, editor; and The A Chord from the Central Illinois Chapter-Clark Hale, editor.

Members of other chapters can contact any of the above to get a sample copy and subscribe to one or more newsletters. Some chapters charge enough to cover publication, but you can get some really good insights into what other chapters are doing by reading their newsletters.

A big thank you to all the editors who keep me on their mailing lists. If you haven't done so, please put the chapter newsletter committee on your list. The others are John Reitan and Bruce Mcleod. One favor—change my address to 12 Cloverview Drive. I get so many, I can't send out enough change of address notices!

Looking forward to meeting all of you in Portland next July!

## Moving?

Be sure your *Journals* follow you. Send address changes to:

Piano Technicians Guild 4510 Belleview, Suite 100 Kansas City, MO 64111

# Dates & Deadlines

March 17, 1989

RTT Tuning & Technical Examinations (Seattle Test Center)
University of Washington Campus. (Registration Deadline:
March 1989. Contact: Jim Faris (206) 367-6335.

#### Videos...

and have a desire to go the extra mile.

I'm sure that not only those involved in making this film, but also those who use it in future years will be rewarded by being more effective public contact people, and true business pros.

There is money to be made, no risk, and a new future to gain for both you and your chapter.

You wouldn't drive across the country without a road map—why tackle a project without an outline? Let's run our business meetings on a planned course, and not just ride with the wind like a ship without a rudder. If you need more details, check with your regional CMAC director.

### Action Models Still Available

Three-note upright action models for use by chapters in administering the Guild Technical Tests are now available directly from the Home Office.

As approved in last summer's Council meeting, 50 action models were ordered from Kimball Piano and Organ Division this fall and were delivered in January.

Models are also available to individuals. Cost per action model is \$150, plus shipping.

#### March 24-25, 1989

RTT Tuning & Technical Examinations (Cincinnati Test Center)
The College-Conservatory of
Music, University of Cincinnati.
Contact: Michael Wathen (513)
475-5194.

March 30-April 2, 1989

RTT Tuning & Technical Examinations, CTE Recertification.
Pennsylvania State Convention,
Brunswick Hotel, Lancaster, PA.
Contact: Charles Erbsmehl (716)
759-6126.

#### April 10, 1989

PTG Technical Examinations. Contact: Washington, D.C., Chapter Exam Committee, Sam Powell, Chairman (301) 840-0267

#### May 4-7, 1989

RTT Tuning & Technical Examinations, CTE Recertification.

New England Regional Seminar, Treadway Inn, Cromwell, CT.

Contact: Ray Zeiner, (203) 651-0836.

#### May 25-June 14, 1989

PTG-Sponsored Oriental Tour. Contact: Charles P. Huether, 34 Jacklin Ct., Clifton, NJ 07012.

#### July 9, 1989

Piano Technicians Guild Council meeting. Red Lion Lloyd Center, Portland, OR. Contact: Home Office, 4510 Belleview, Suite 100, Kansas City, MO 64111.

#### July 10-14, 1989

32nd Annual Piano Technicians Guild Convention and Technical Institute. Red Lion Lloyd Center, Portland, OR. Contact: Home Office, 4510 Belleview, Suite 100, Kansas City, MO 64111.

#### October 19-22, 1989

RTT Tuning & Technical Examinations, CTE Recertification.
New York State Conference,
Queensbury Hotel, Glens Falls,
NY. Contact: Stephen Snyder
(518) 854-3888.

## 1989 Membership Cards To Be Mailed

By the time you read this, Registered Tuner-Technician membership cards for 1989 should be in the mail. Production of the cards, in a new "credit card" format, was delayed because of design problems. The new cards are blue and white, with the RTT's name embossed on the front. On the back is printed the organization's code of ethics. Unlike an earlier plastic card, the 1989 cards are good for only one year.



## The Piano Technicians Guild, Inc. Registered Tuner-Technician

JOHN DOE

Account Number Expires

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Chapter